COMPOSITIONS
pour le
Piano-Forte
sans et avec accompagnement
PAR

JEAN SEBASTIEN BACH.

Edition nouvelle, soigneusement revue, corrigée, métronomisée et doigtée; enrichie de notes sur l'exécution et accompagnée d'une préface,
par
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LEIPZIG,
au Bureau de Musique de C. F. Peters.

Oeuvres complettes Liv. 8

Adoptées au Conservatoire de Musique de Leipzig.

C.F. PETERS LEIPZIG

INHALT.

Sechs grosse Suiten, genannt: Englische Suiten, für das Pianoforte.

Suite	1	in	A	pag.	4.
„	2	„	A moll	„	16.
„	3	„	G moll	„	28.
„	4	„	F	„	40.
„	5	„	E moll	„	52.
„	6	„	D moll	„	66.

CONTENU.

Six grandes Suites, nommées: Suites anglaises, *pour le Pianoforte.*

Suite	*1*	*en*	*La*	*pag.*	4.
„	*2*	„	*La mineur*	„	16.
„	*3*	„	*Sol mineur*	„	28.
„	*4*	„	*Fa*	„	40.
„	*5*	„	*Mi mineur*	„	52.
„	*6*	„	*Ré mineur*	„	66.

Vorwort.

Die vorliegenden *Sechs grossen Suiten* erhielten den Namen: *englische Suiten*, weil S. Bach sie für einen vornehmen Engländer componirt hatte. Das Jahr der Entstehung derselben ist, ungeachtet aller Mühe, nicht auszumitteln gewesen; doch deuten mehre Umstände darauf hin, dass sie zwischen 1735 und 1744. componirt sein müssen. Jedenfalls kann man aus ihrer innern Vortrefflichkeit schliessen, dass sie in die Zeit der vollendetsten Reife des Meisters gehören.

Bisher waren diese Suiten nur vereinzelt an verschiedenen Orten zum Druck gekommen; es wird demnach den Freunden dieser Musikgattung angenehm sein, die ganze Reihenfolge in einer gleichmäsigen Ausgabe hier beisammen zu finden.

Die Correctur betreffend, ist auch auf diesen Band, unter Mitwirkung mehrer Künstler, die grösste Aufmerksamkeit verwendet und durch Vergleichung mit vier alten, vorzüglich guten Handschriften die Menge vormaliger Unrichtigkeiten beseitigt worden.

Abgesehen von dem allgemeinen Kunstwerthe, der jede dieser Suiten characterisirt, dürfte noch zu erwähnen sein, dass namentlich die Präludien, Sarabanden und Giguen, durch ihren Reichthum an origineller Harmonie und Melodie, höchst merkwürdig sind.

Avant-propos.

Ces Six grandes Suites, *contenues dans ce cahier, sont connues sous le nom de:* Suites anglaises, *vu que l'Auteur les avait composées en faveur d'un Anglais de grande distinction. Malgré de nombreuses recherches, on n'a pu apprendre en quelle année elles ont été écrites. Cependant plusieurs circonstances semblent constater qu'elles ont été composées de 1735 à 1744. Dans tous les cas on jugera de l'excellence de cet oeuvre qu'il doit appartenir aux temps de la plus grande perfection de son auteur.*

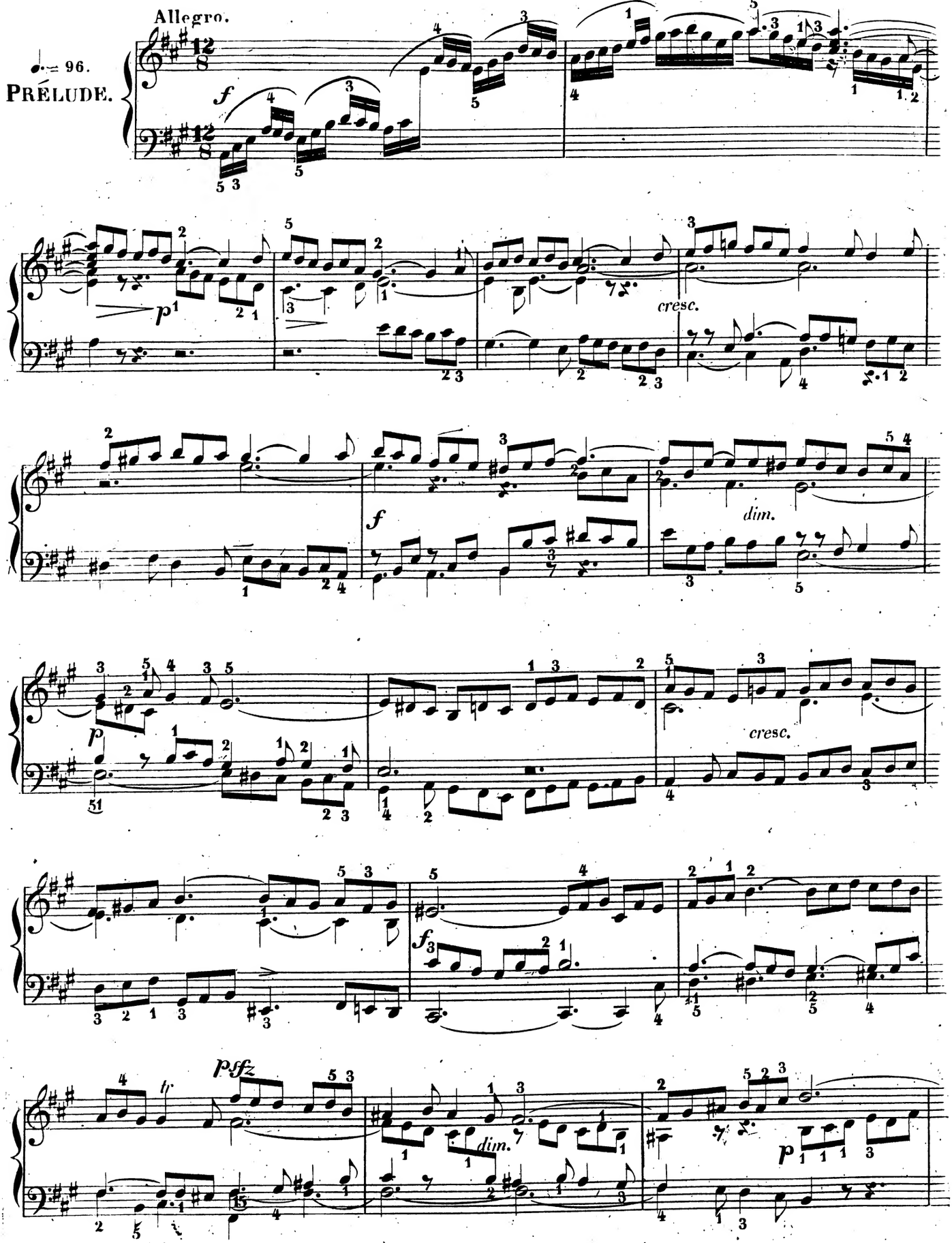
Jusqu'ici ces Suites n'ont été publiées que séparément dans plusieurs endroits; par conséquent, il ne pourra être qu'agréable aux amateurs de ce genre de musique, de recevoir dans le présent cahier toute la série réunie par une Edition égale.

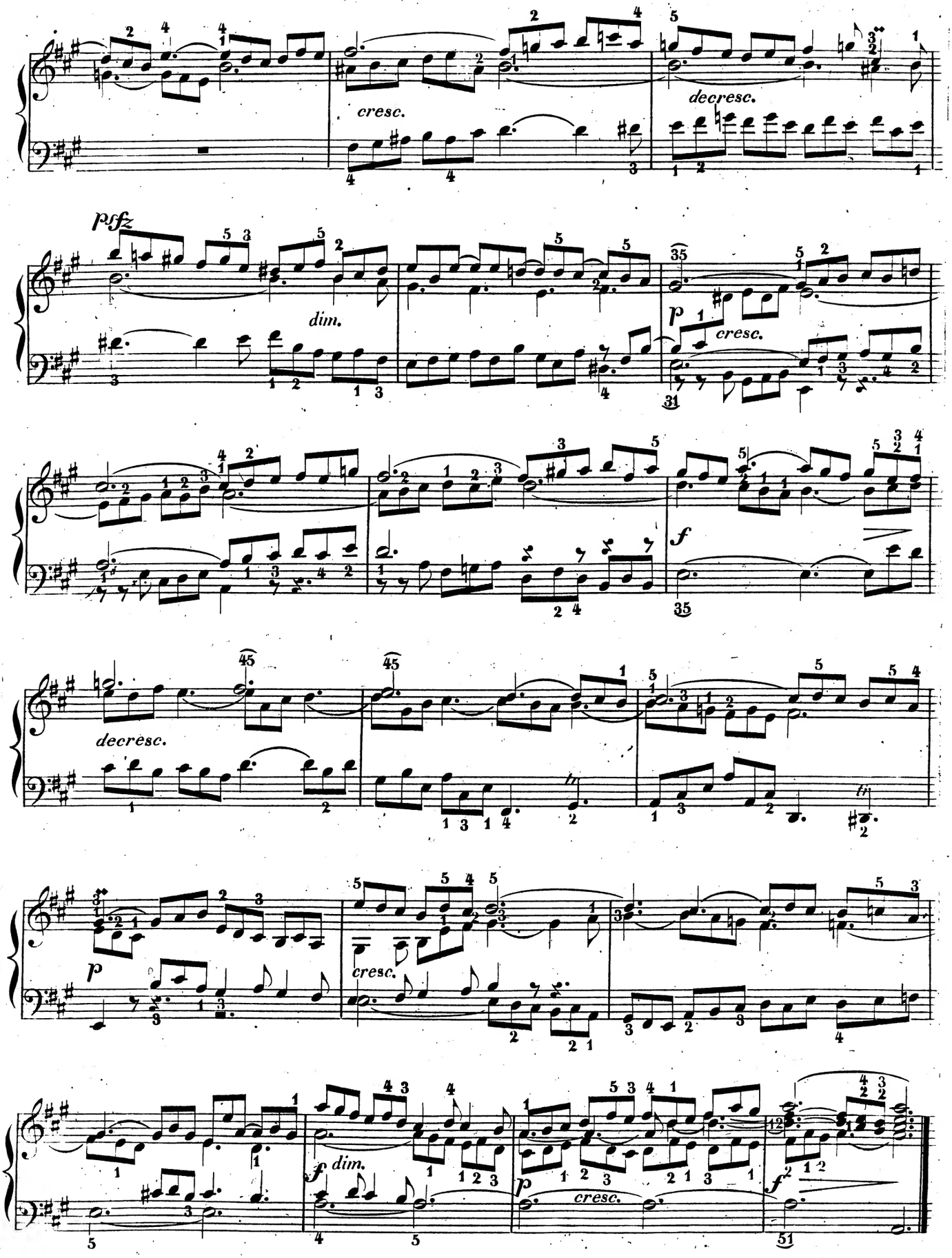
Quant à la correction, un Comité d'artistes a employé le soin le plus attentif pour le perfectionnement de cet oeuvre. L'acquisition de quatre anciennes et excellentes copies a fourni le moyen d'éviter toutes les erreurs des éditions antérieures.

Outre la valeur artistique en général qui caractérise chacune de ces Suites, on pourra observer que, principalement les Préludes, Sarabandes et Gigues, sont très-remarquables par leur richesse d'harmonie et de mélodie.

C.F. Peters,
Bureau de Musique.
2783

Suite I.

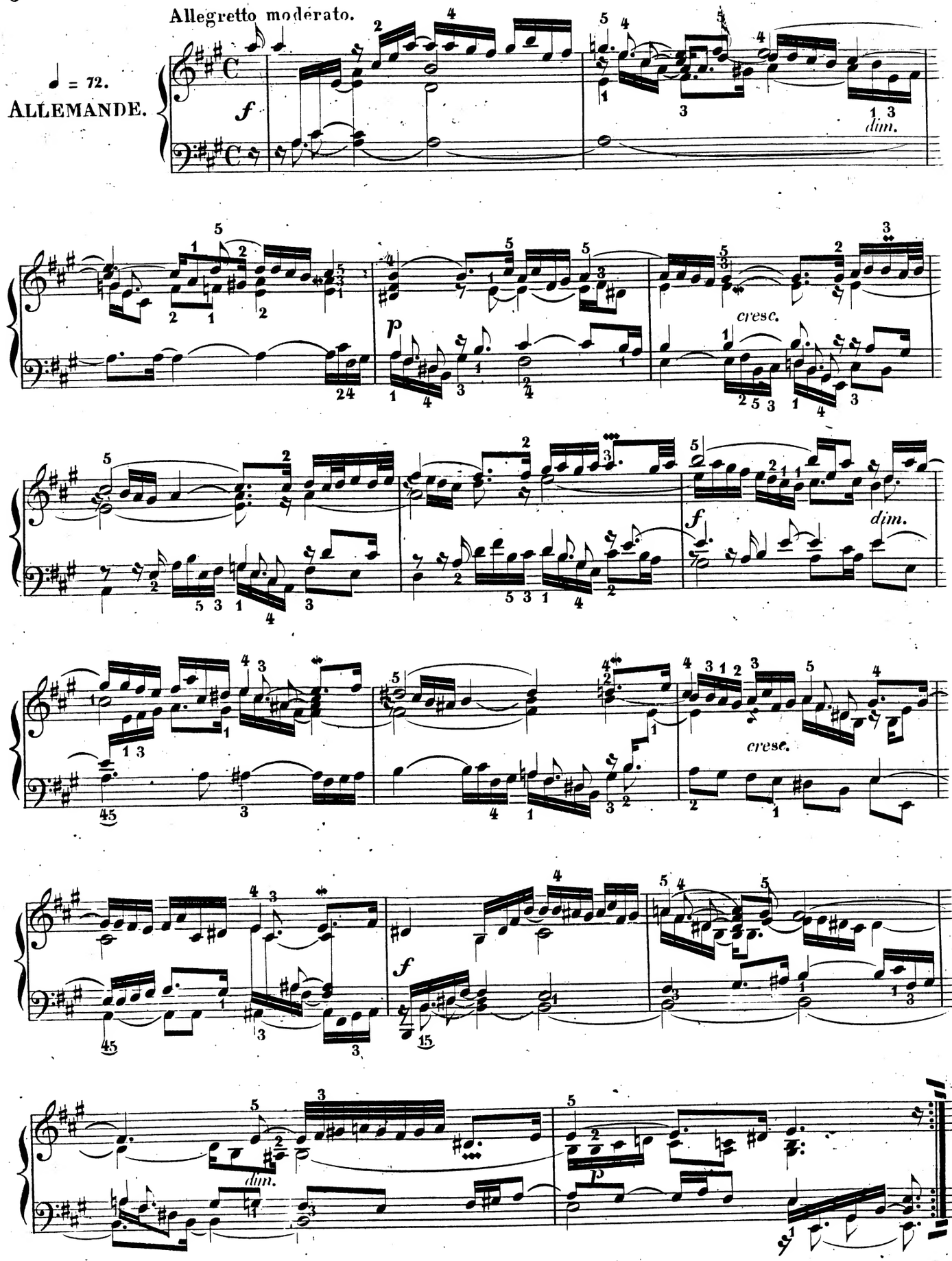


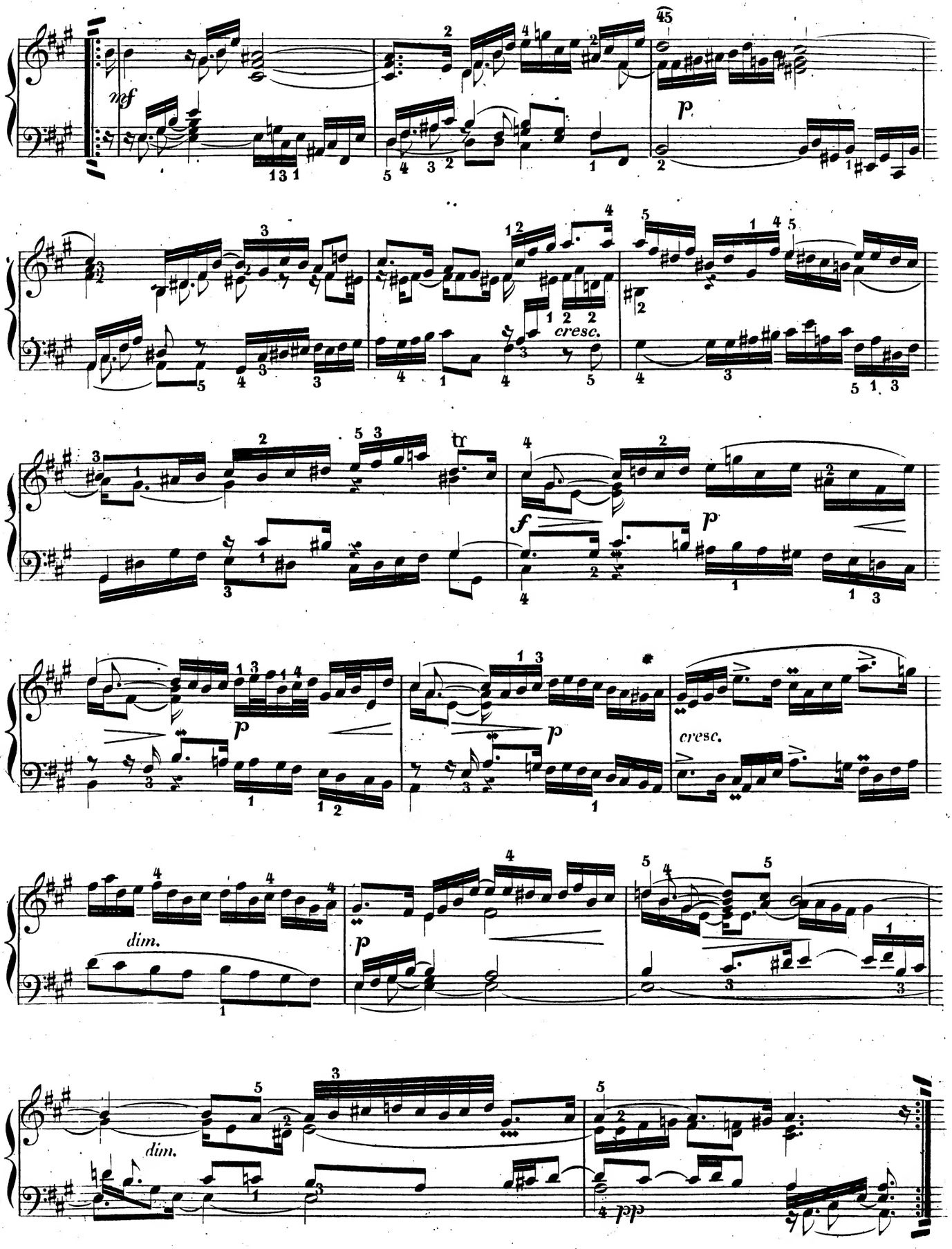

cresc.
decresc.
pfz
dim.
p
cresc.
f
decresc.
p
cresc.
f dim.
p
cresc.
f

Allegretto moderato.

♩ = 72.

ALLEMANDE.

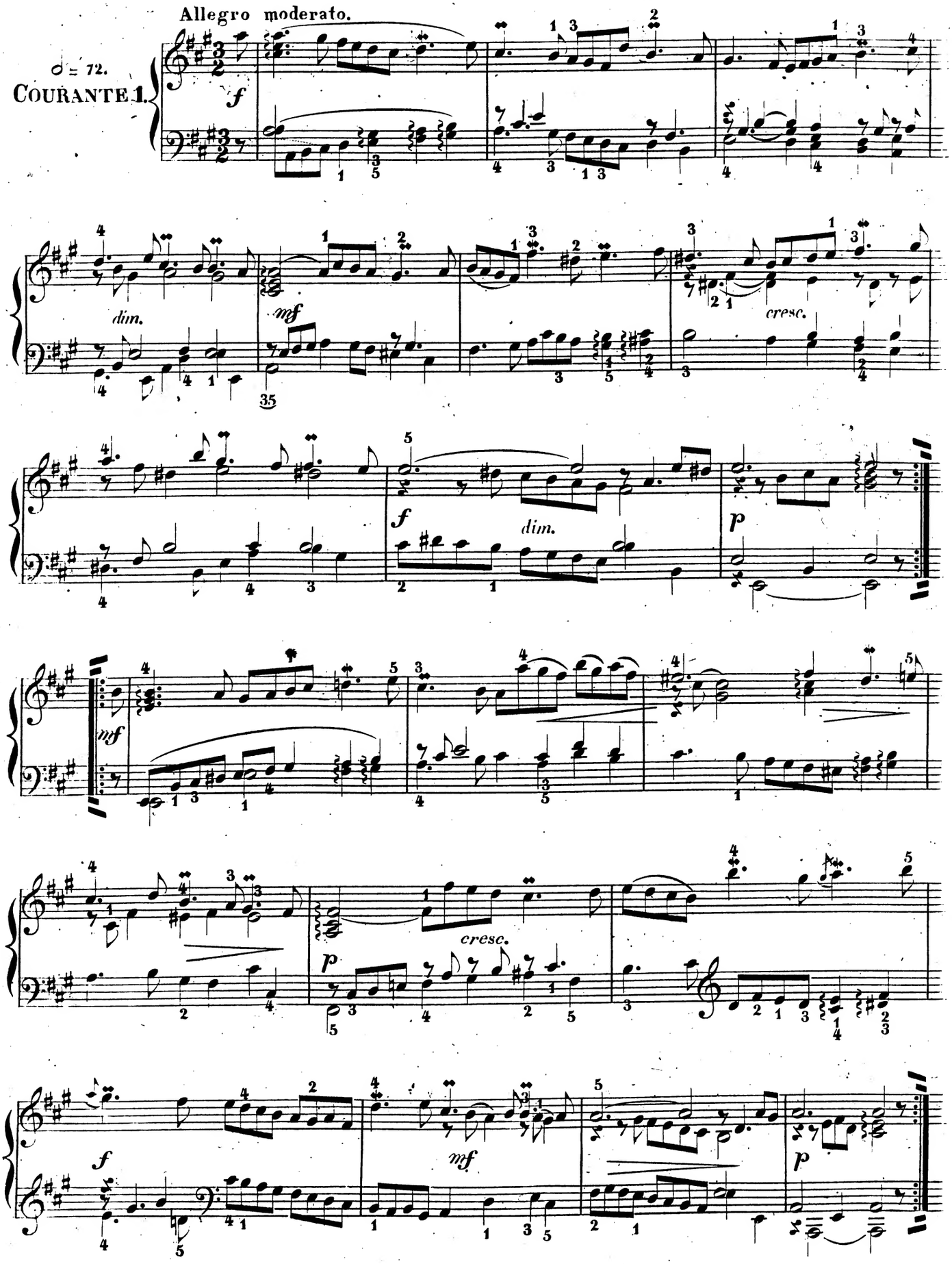



45
nef
p
cresc.
f
p
p
p
cresc.
dim.
p
dim.
pp

Allegro moderato.

♩ = 72.

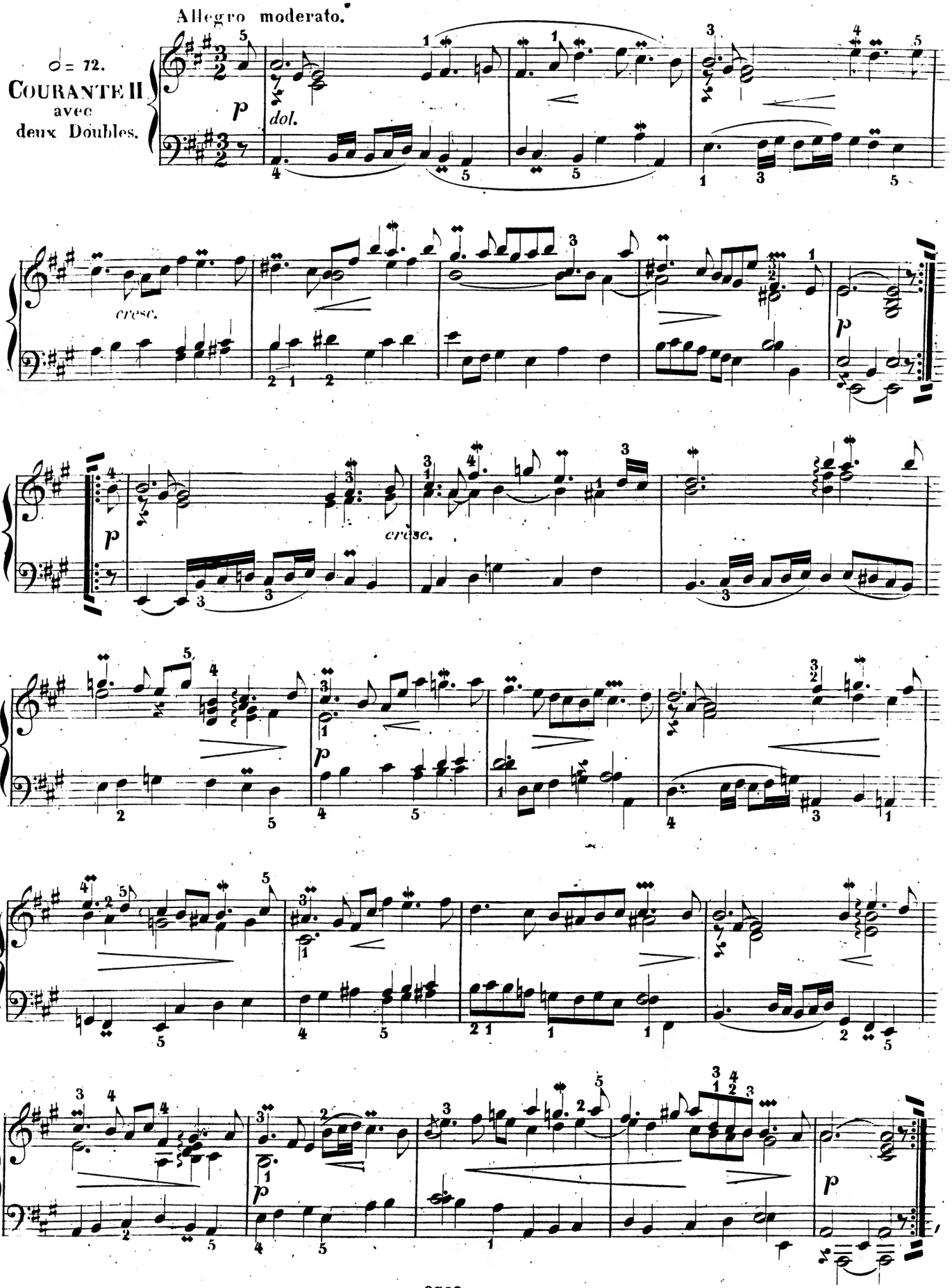
COURANTE 1.



Allegro moderato.

♩ = 72.

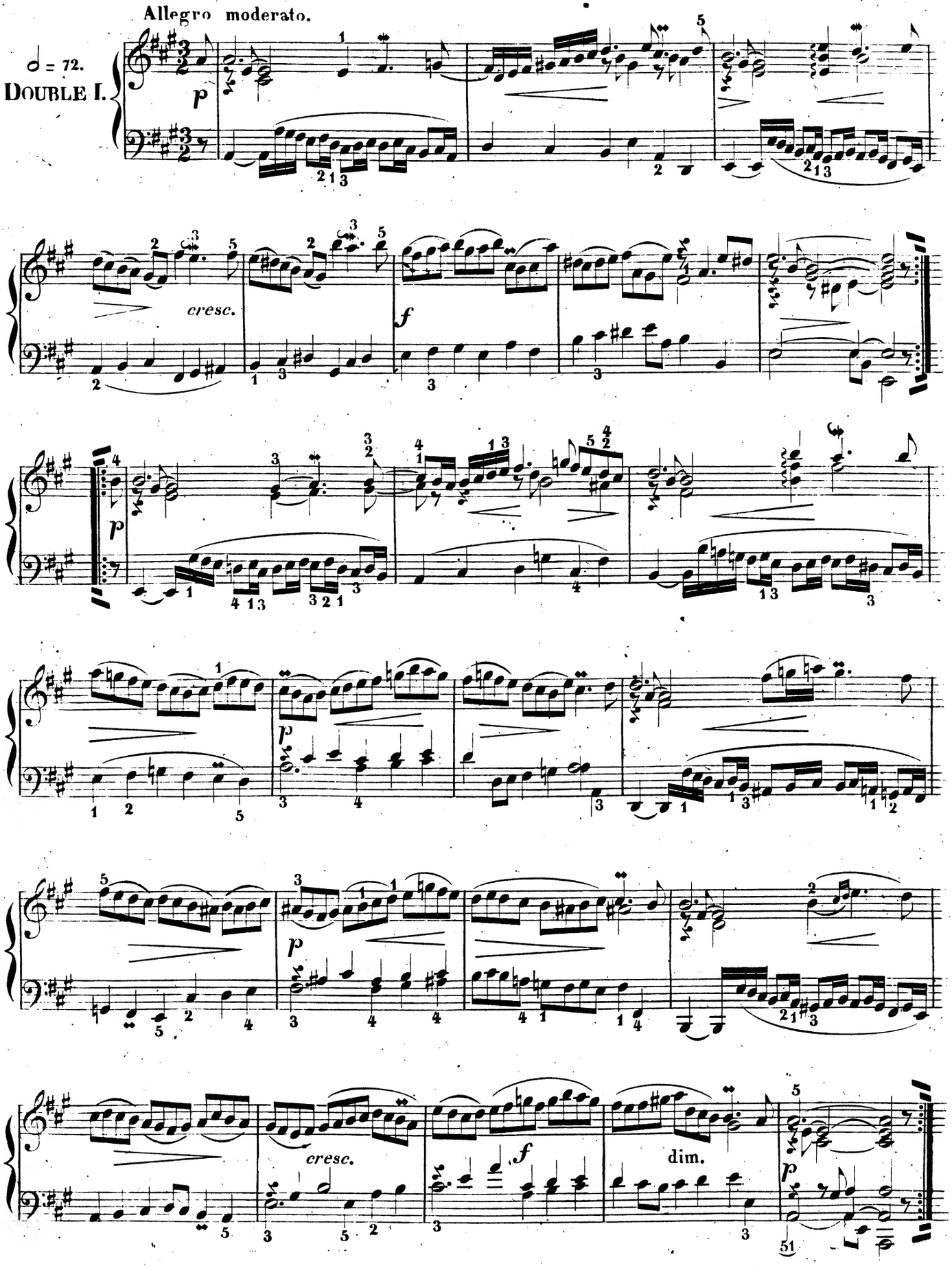
COURANTE II
avec
deux Doubles.



Allegro moderato.

♩ = 72.

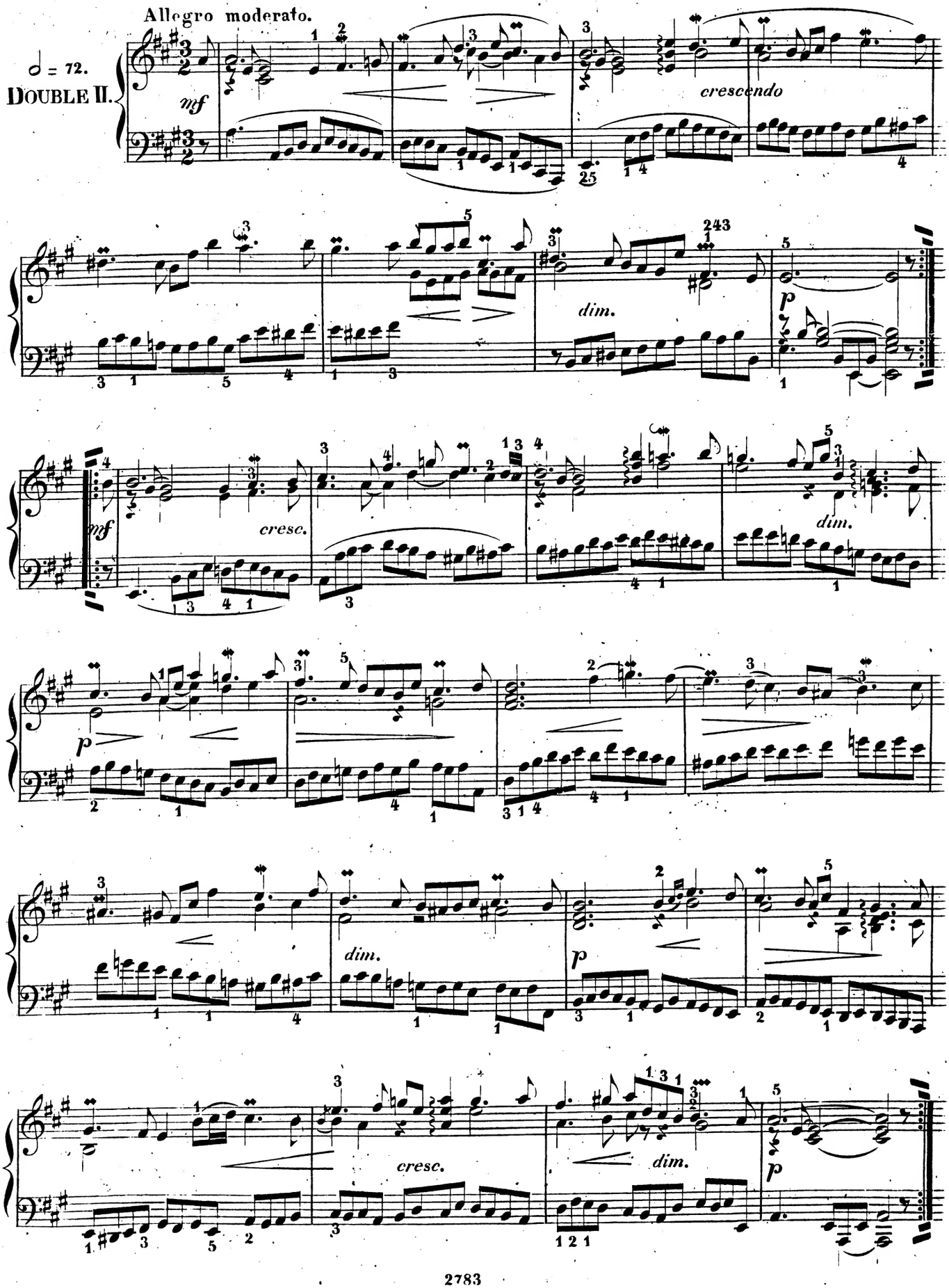
DOUBLE I.



Allegro moderato.

♩ = 72.

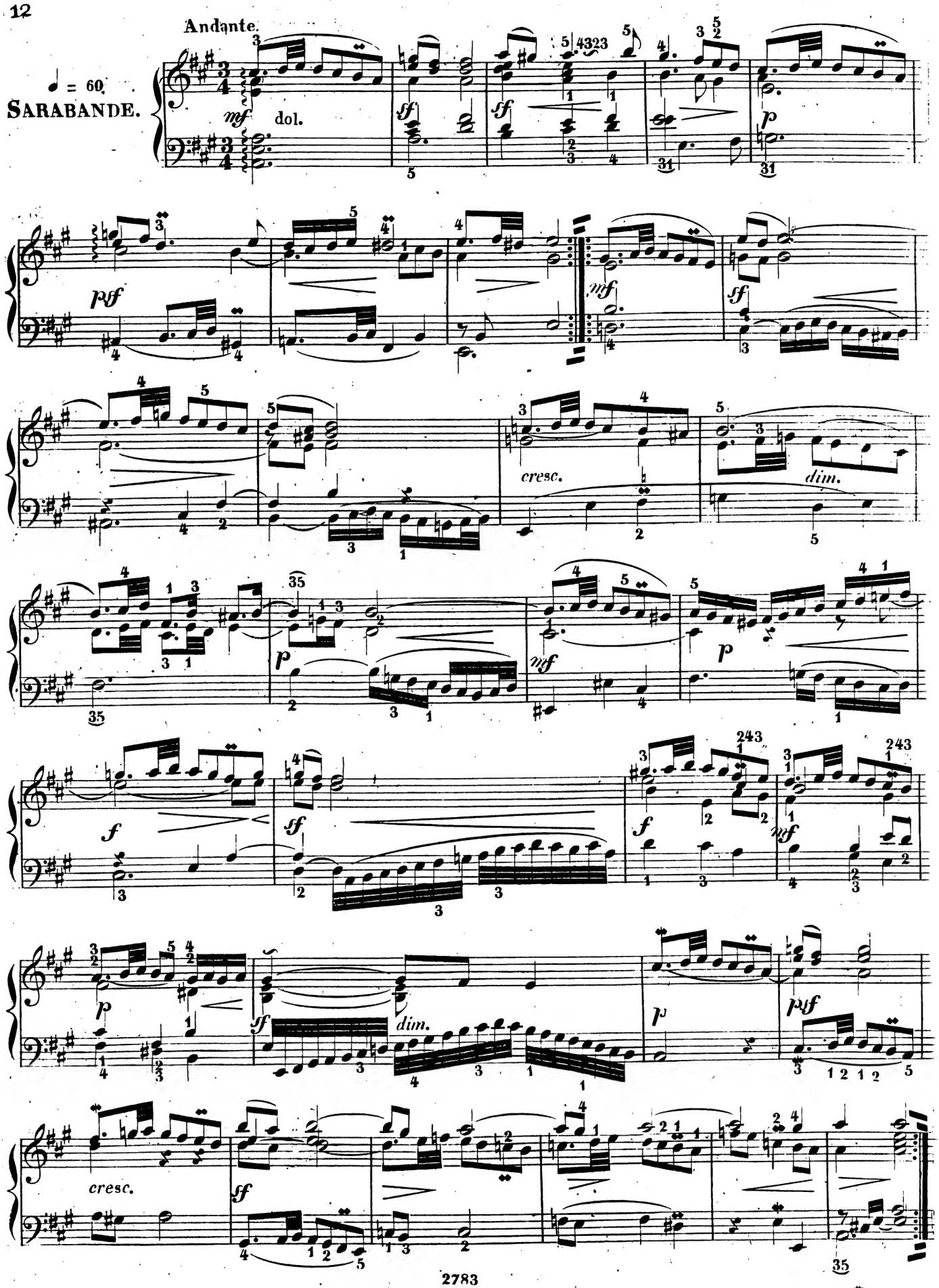
DOUBLE II.



Andante.

♩ = 60.

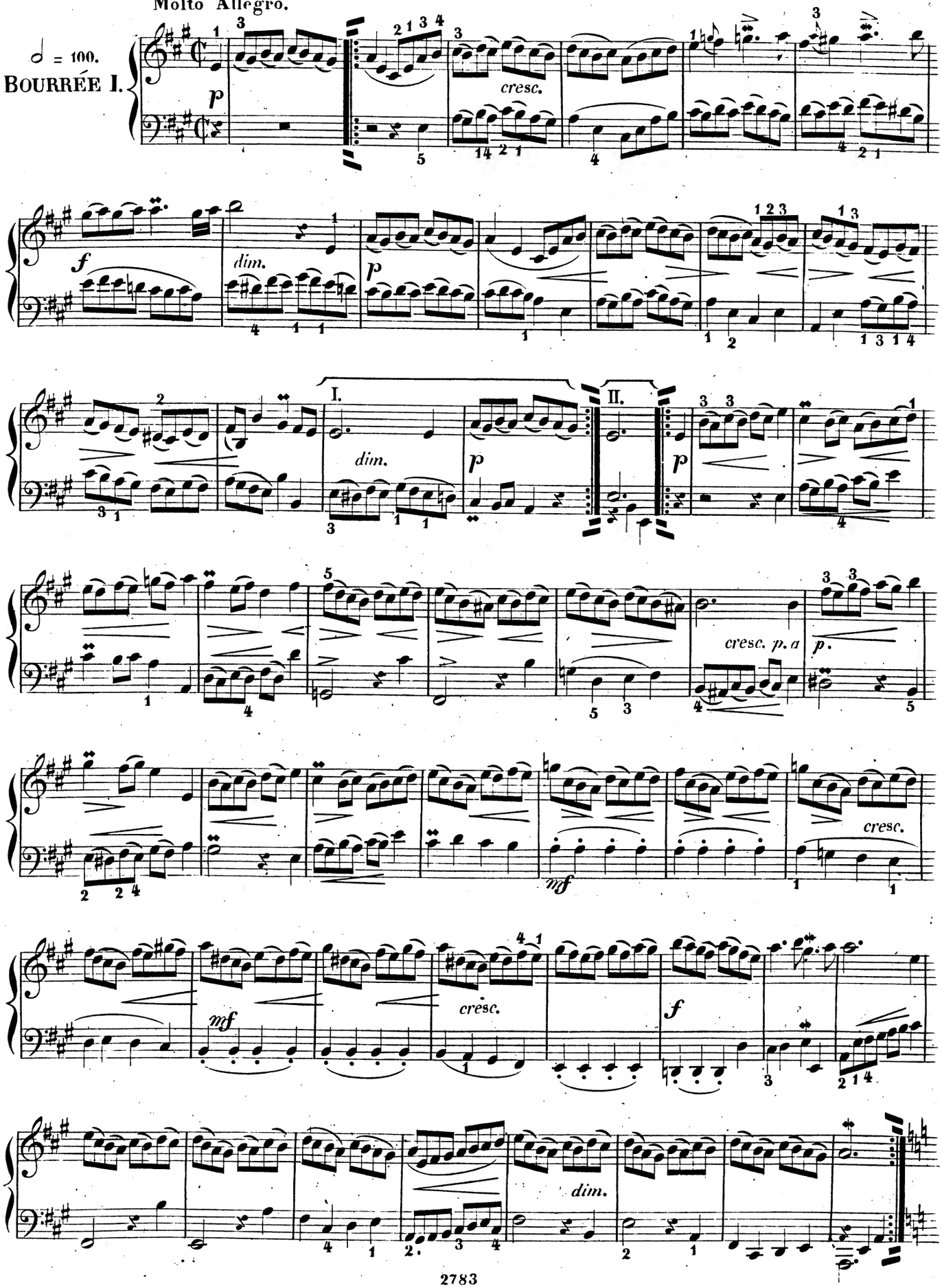
SARABANDE.



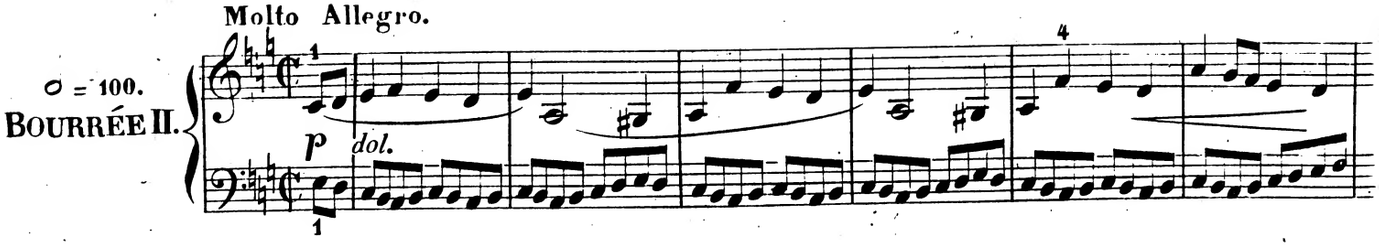
Molto Allegro.

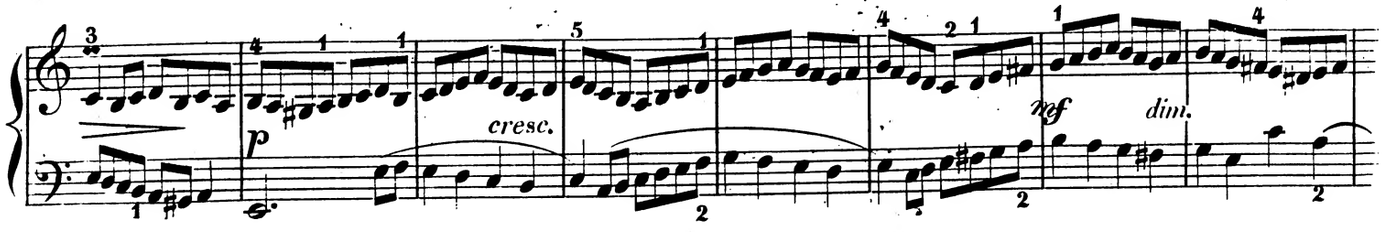
♩ = 100.

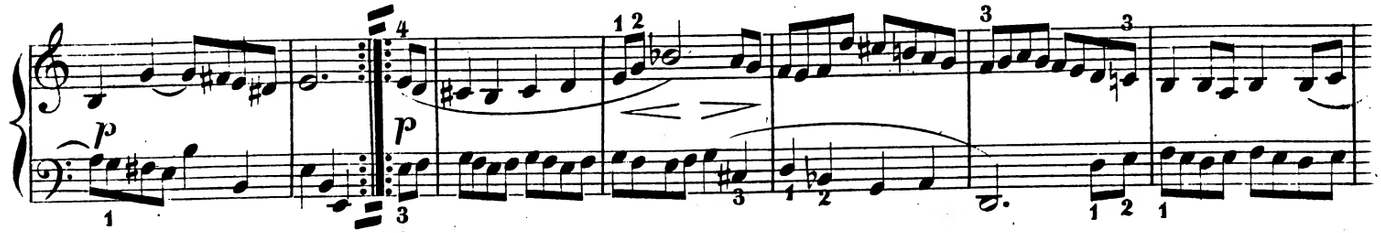
BOURRÉE I.

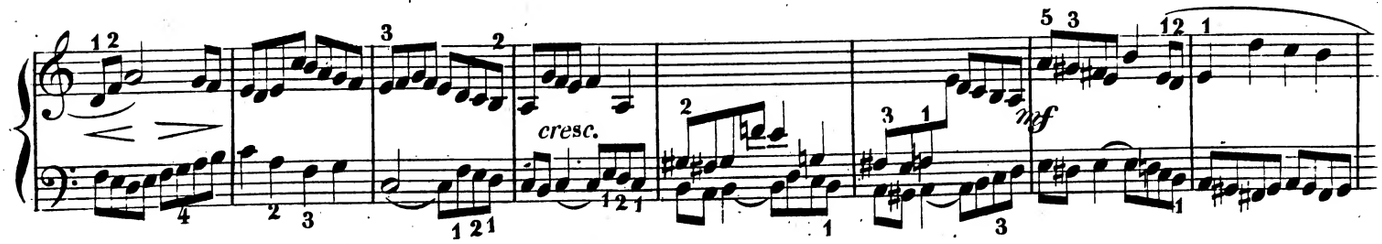


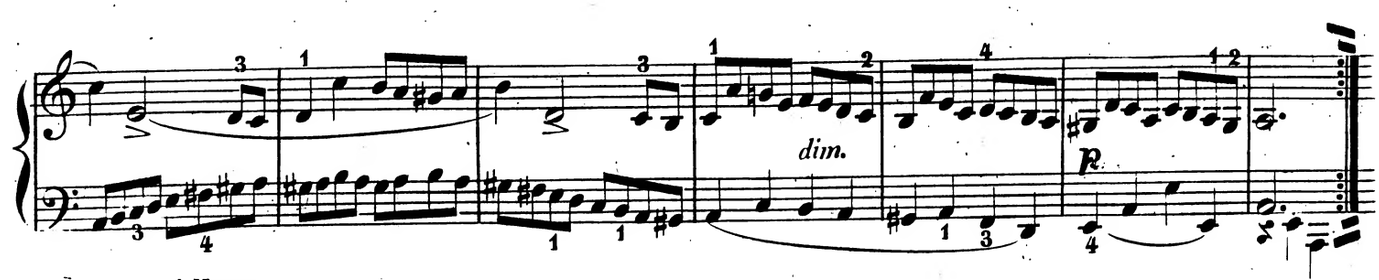
Molto Allegro.



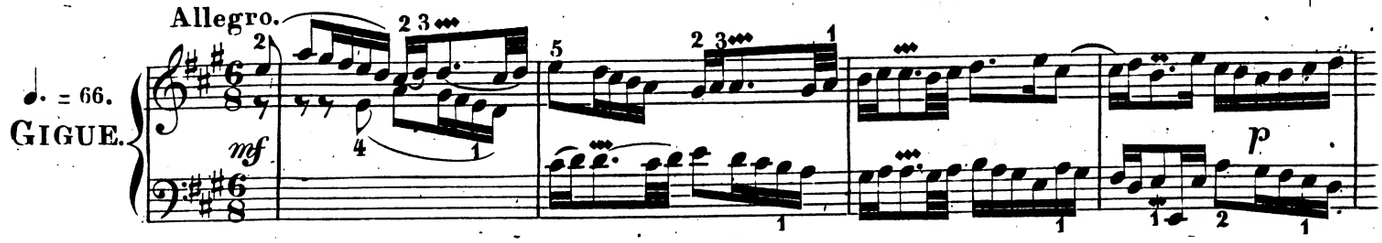


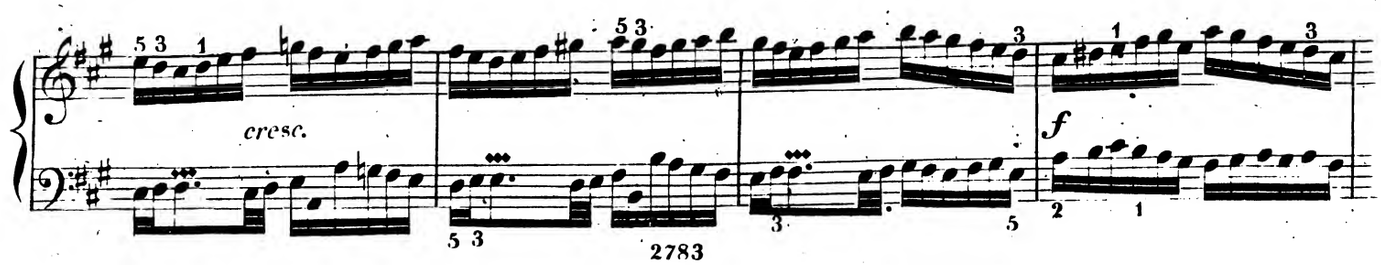


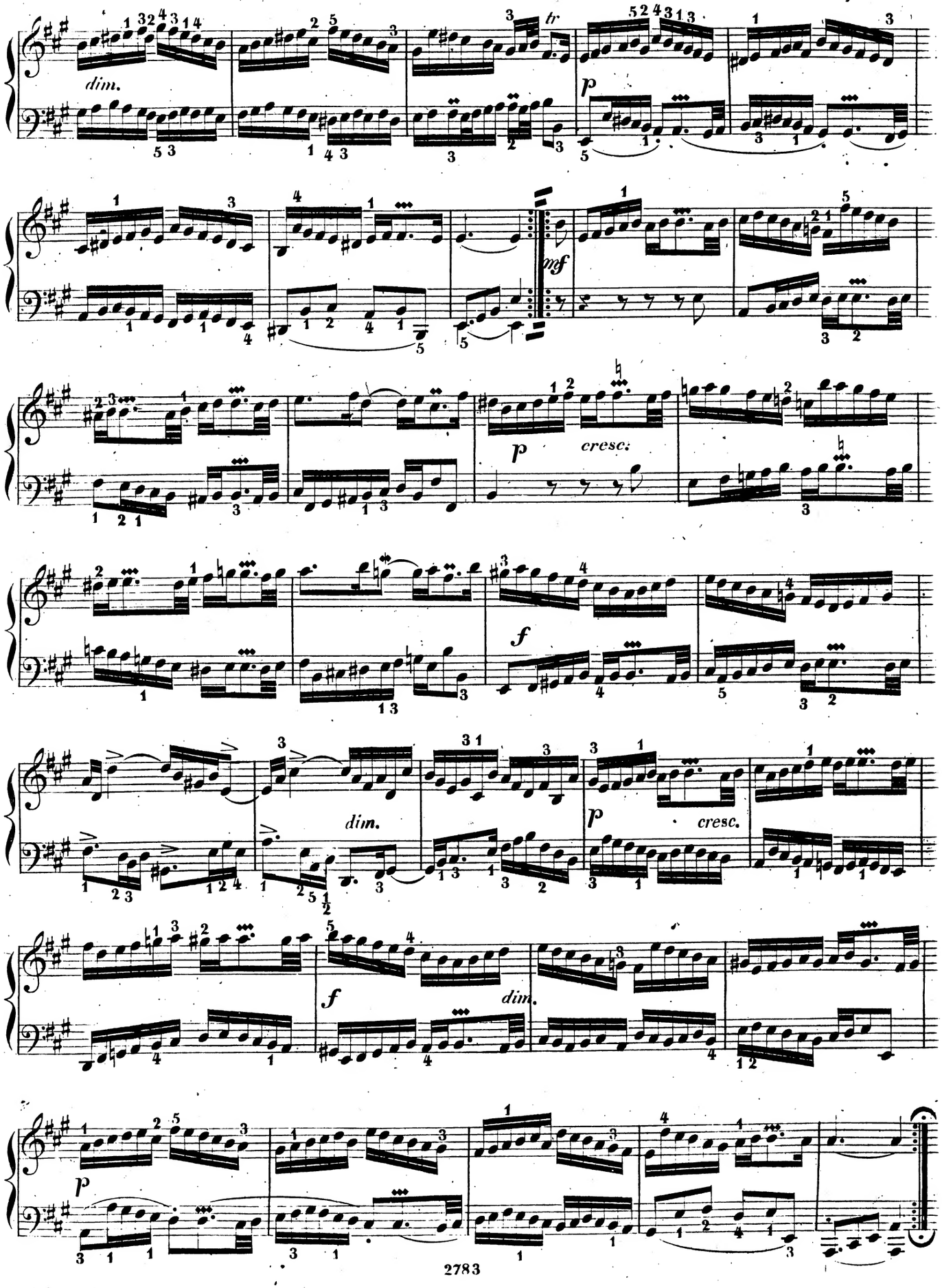




Allegro.





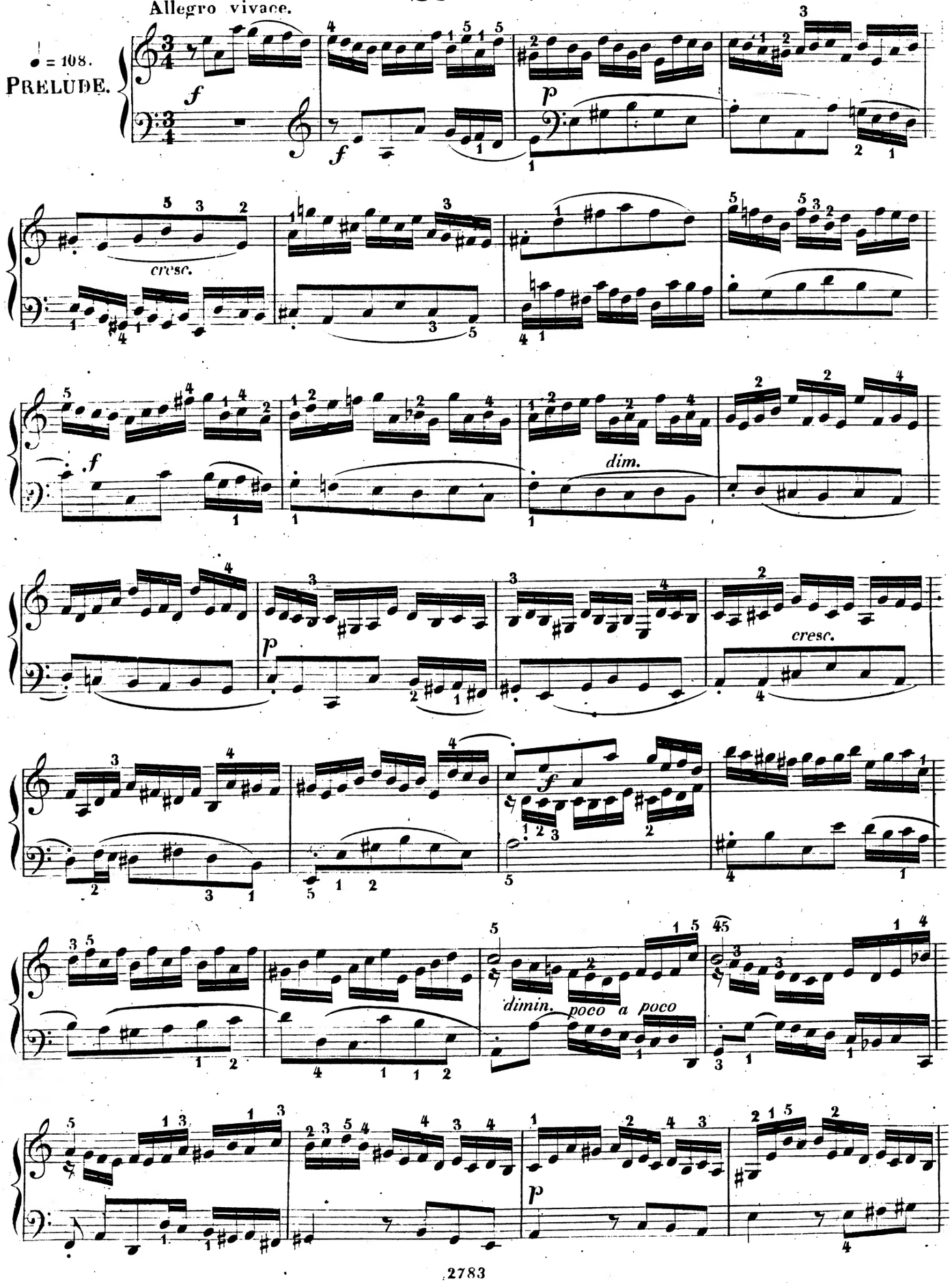

dim.
tr
p
mf
p
cresc.
f
dim.
p
cresc.
f
dim.
p

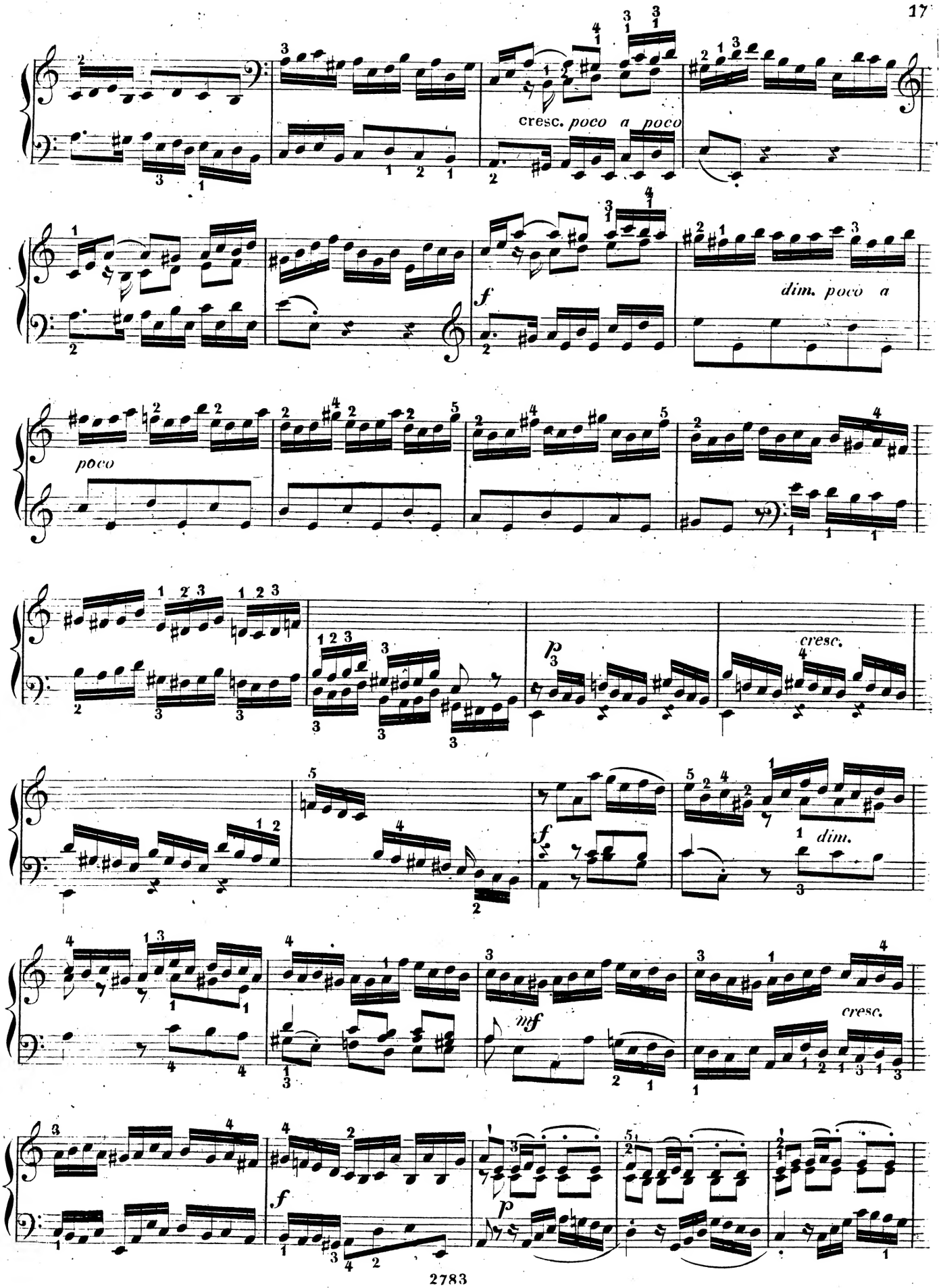
Suite II.

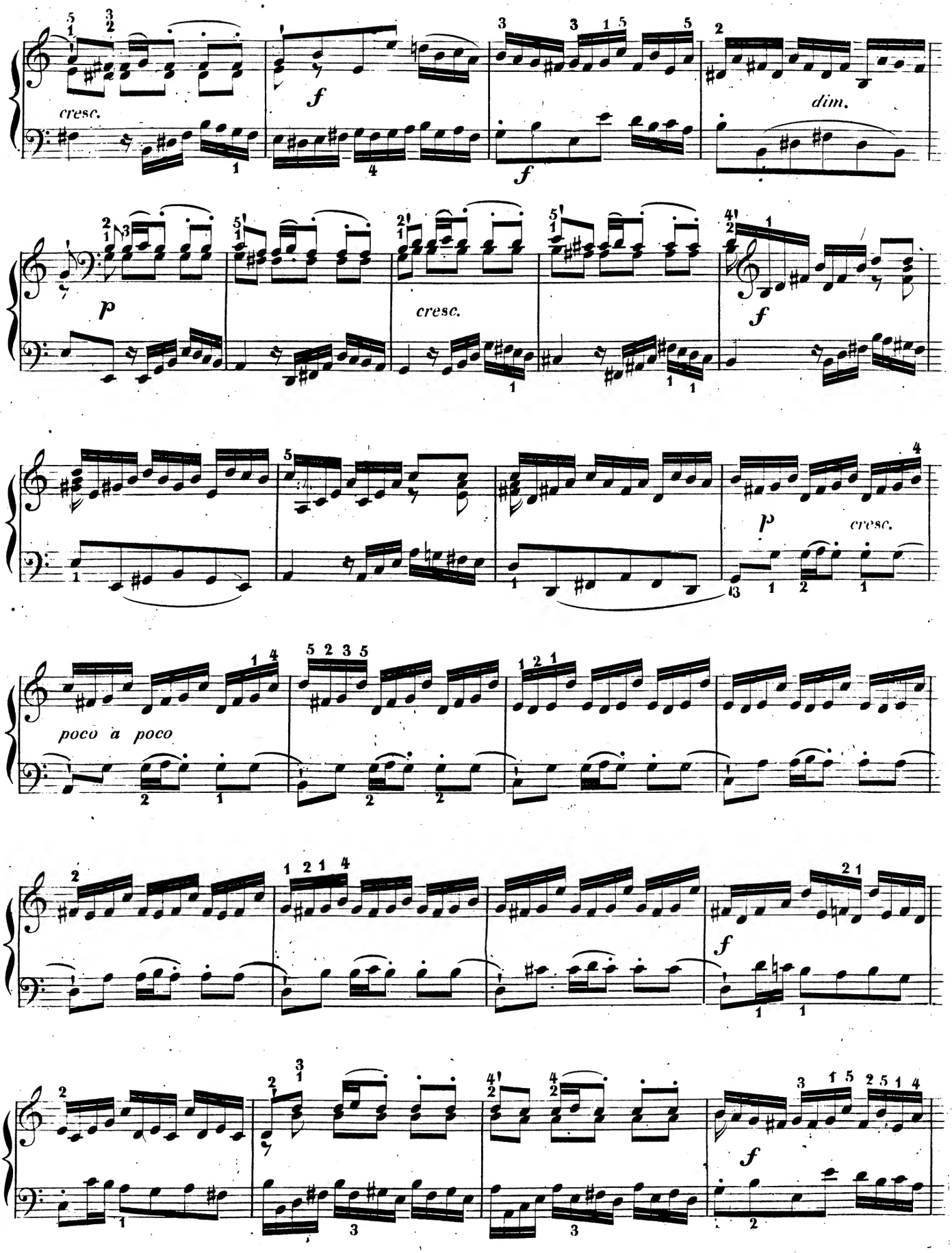
Allegro vivace.

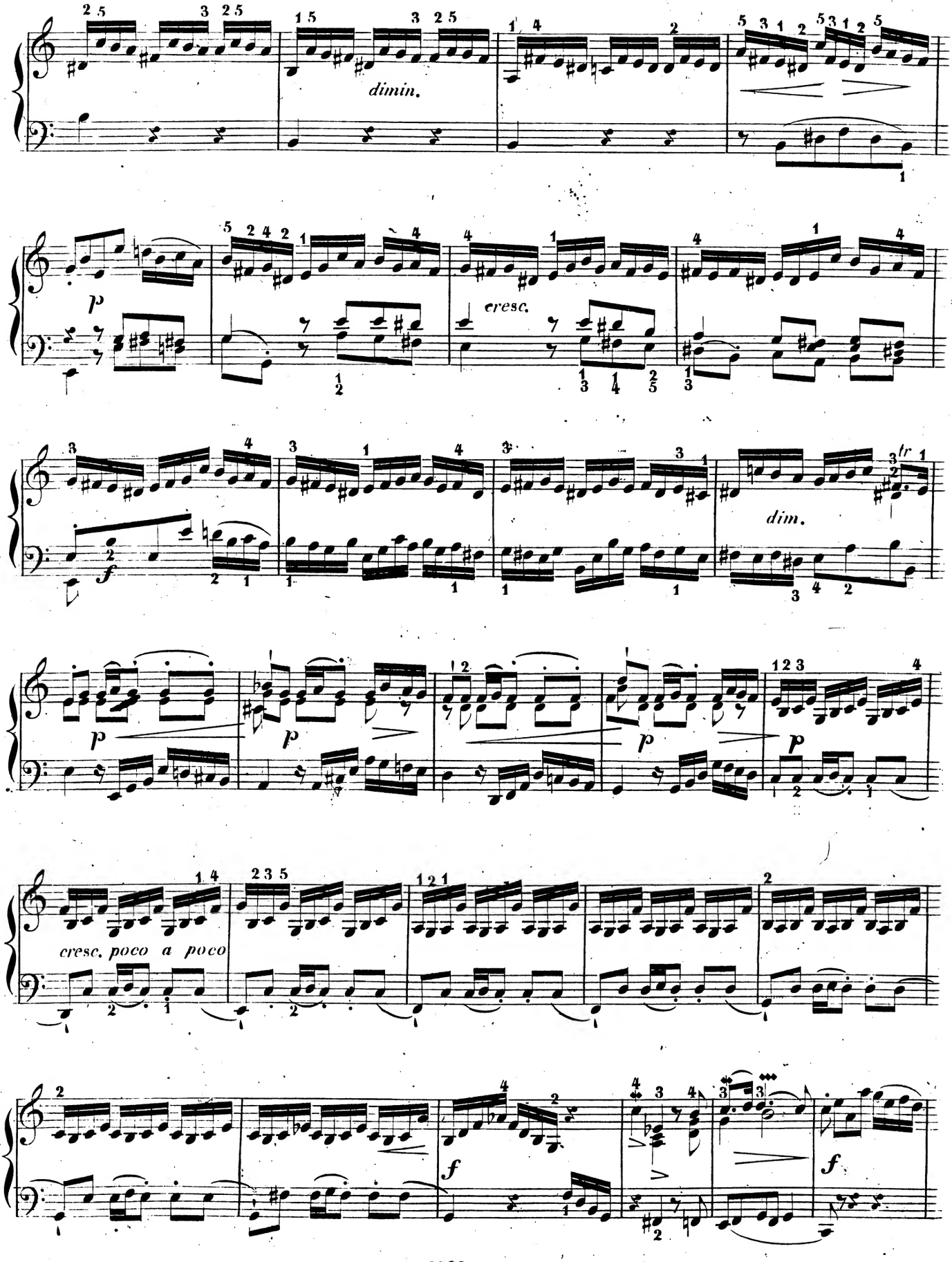
♩ = 108.

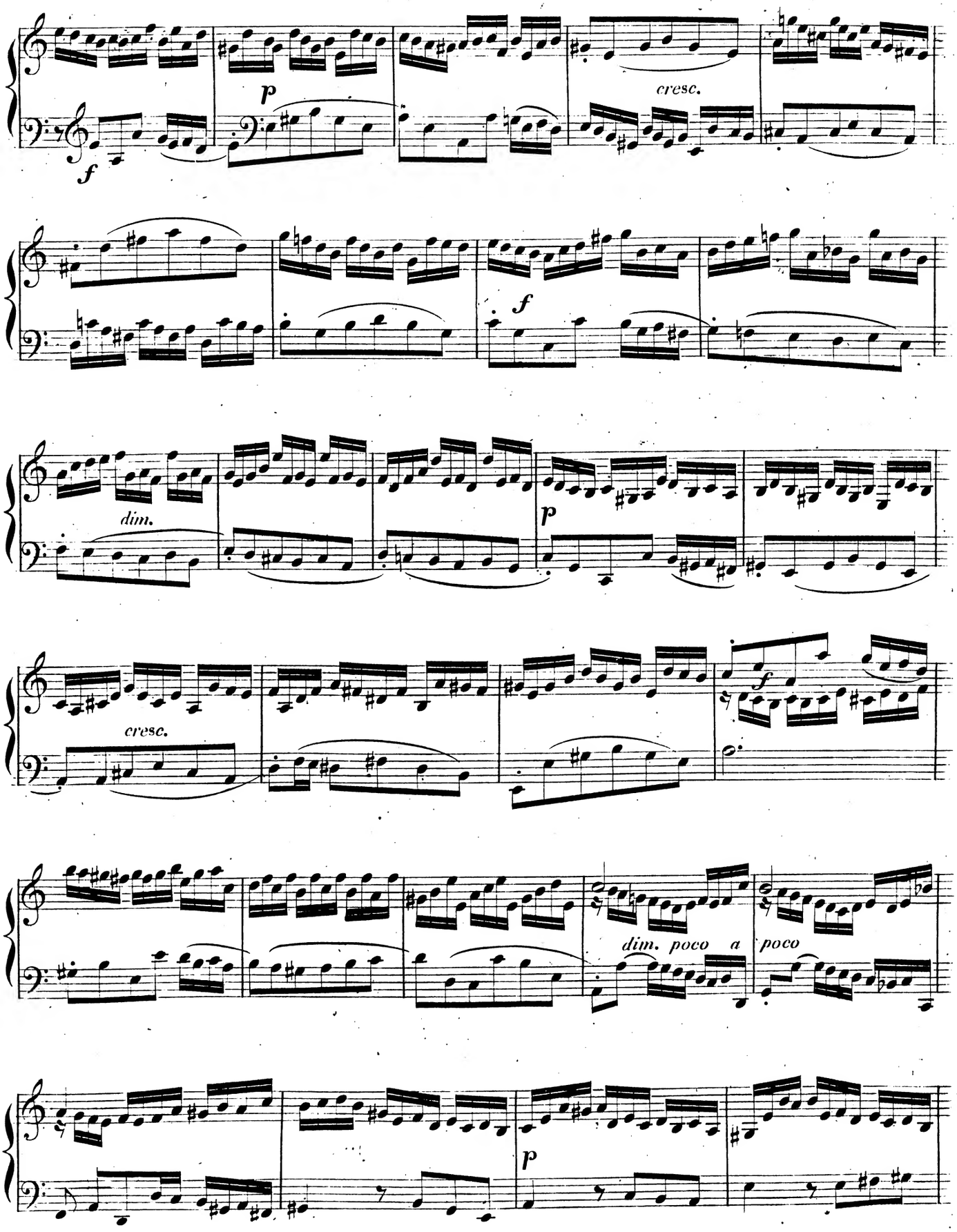
PRELUDE.

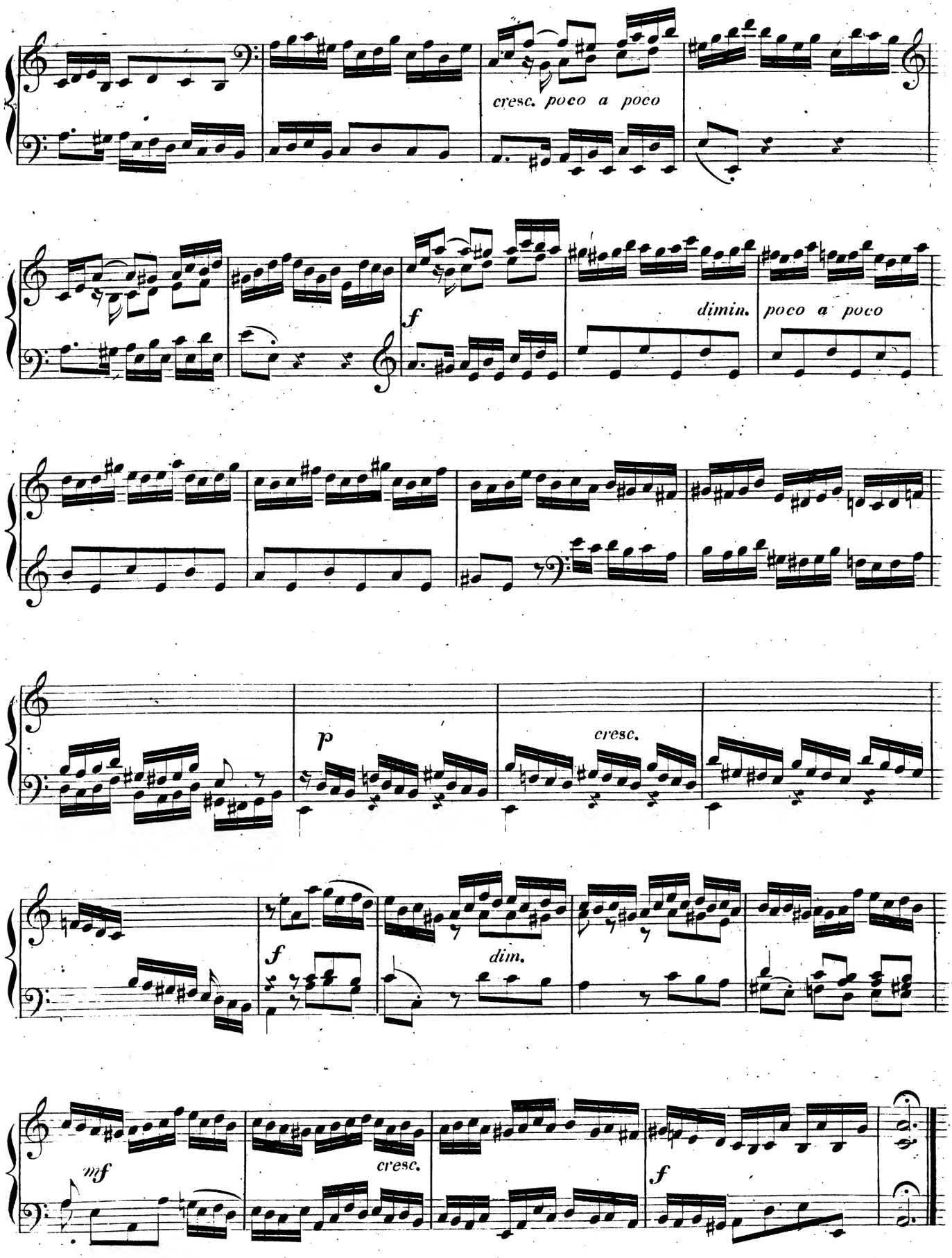



cresc. poco a poco
f
dim. poco a
poco
p
cresc.
f
dim.
mf
cresc.
f
p


cresc.
f
f
dim.
p
cresc.
f
p
cresc.
poco a poco
f
f


dimin.
p
cresc.
f
dim.
tr
p
p
p
p
cresc. poco a poco
f
f

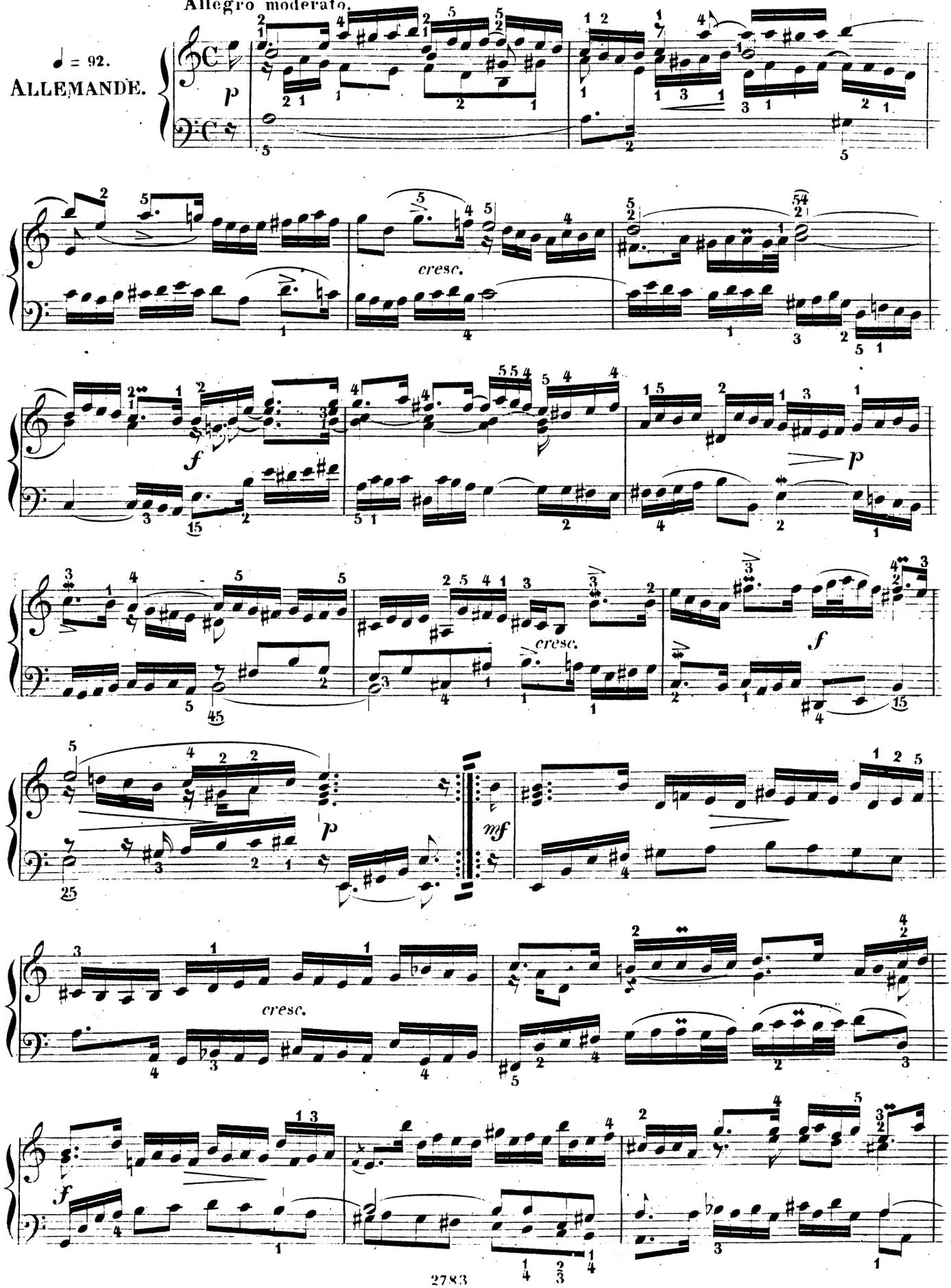

f
p
cresc.
f
dim.
p
cresc.
f
dim. poco a
poco
p

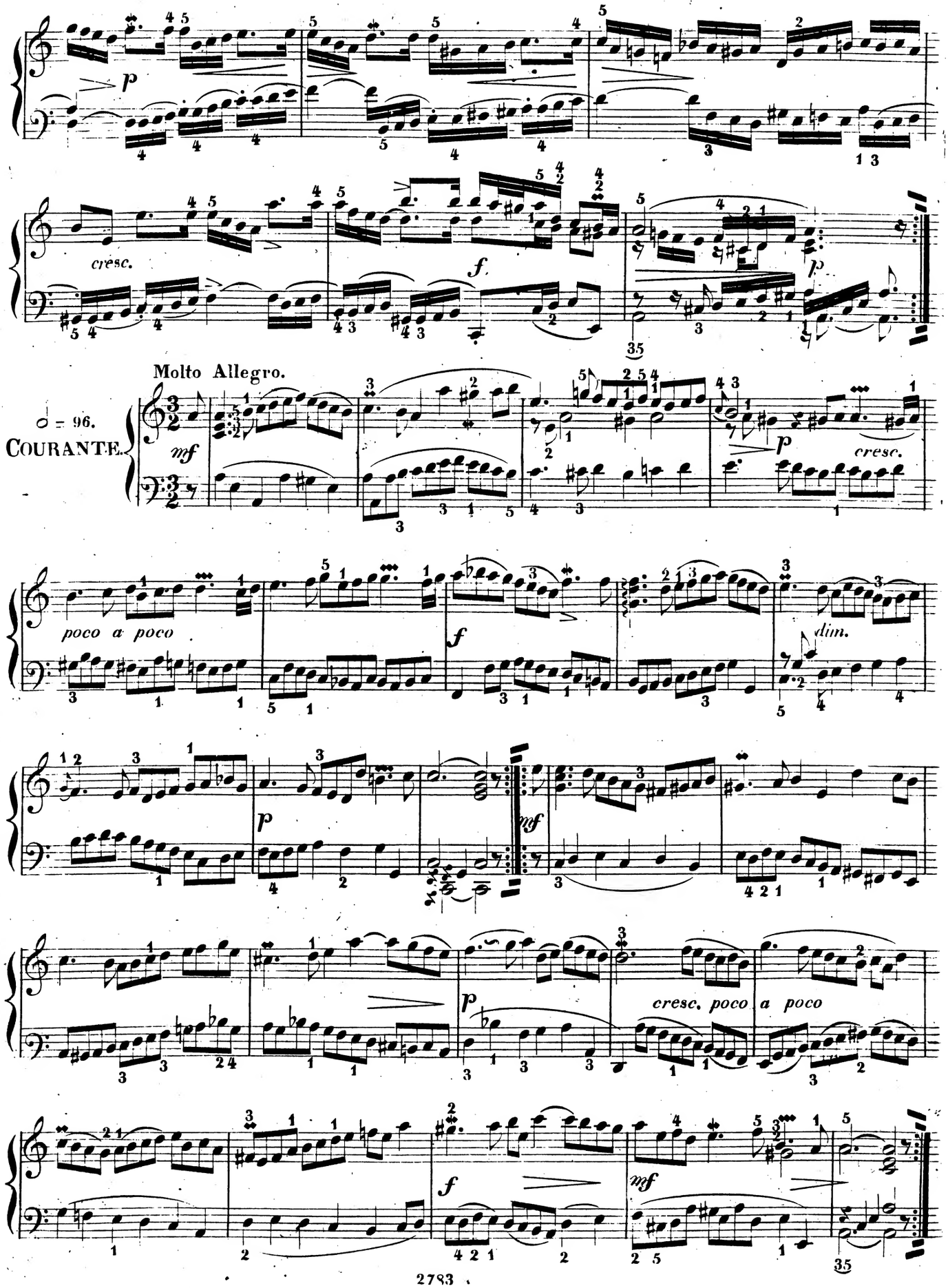

cresc. poco a poco
f
dimin. poco a poco
p
cresc.
f
dim.
mf
cresc.
f

Allegro moderato.

♩ = 92.

ALLEMANDE.




p
cresc.
f
p
35
Molto Allegro.
♩ = 96.
COURANTE.
mf
p
cresc.
poco a poco
f
dim.
p
mf
p
cresc. poco a poco
f
mf
35

*) *Les agréments de la même Sarabande.*

Andante sostenuto.

♩ = 56.

SARABANDE.

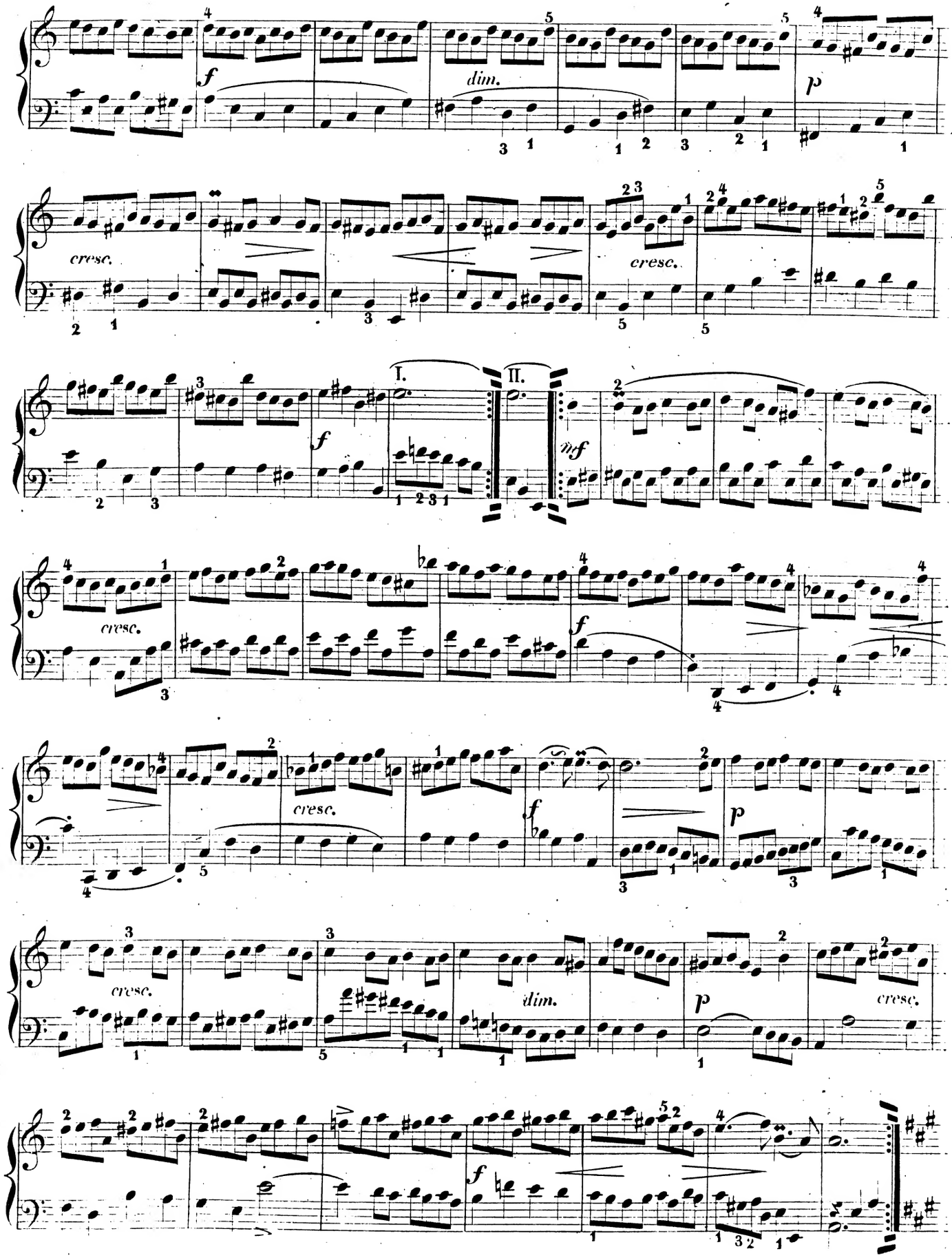
*) Die Agréments nehmen, bei Wiederholung der Sarabande, die Stelle der Melodie ein. Die Begleitung bleibt dieselbe.

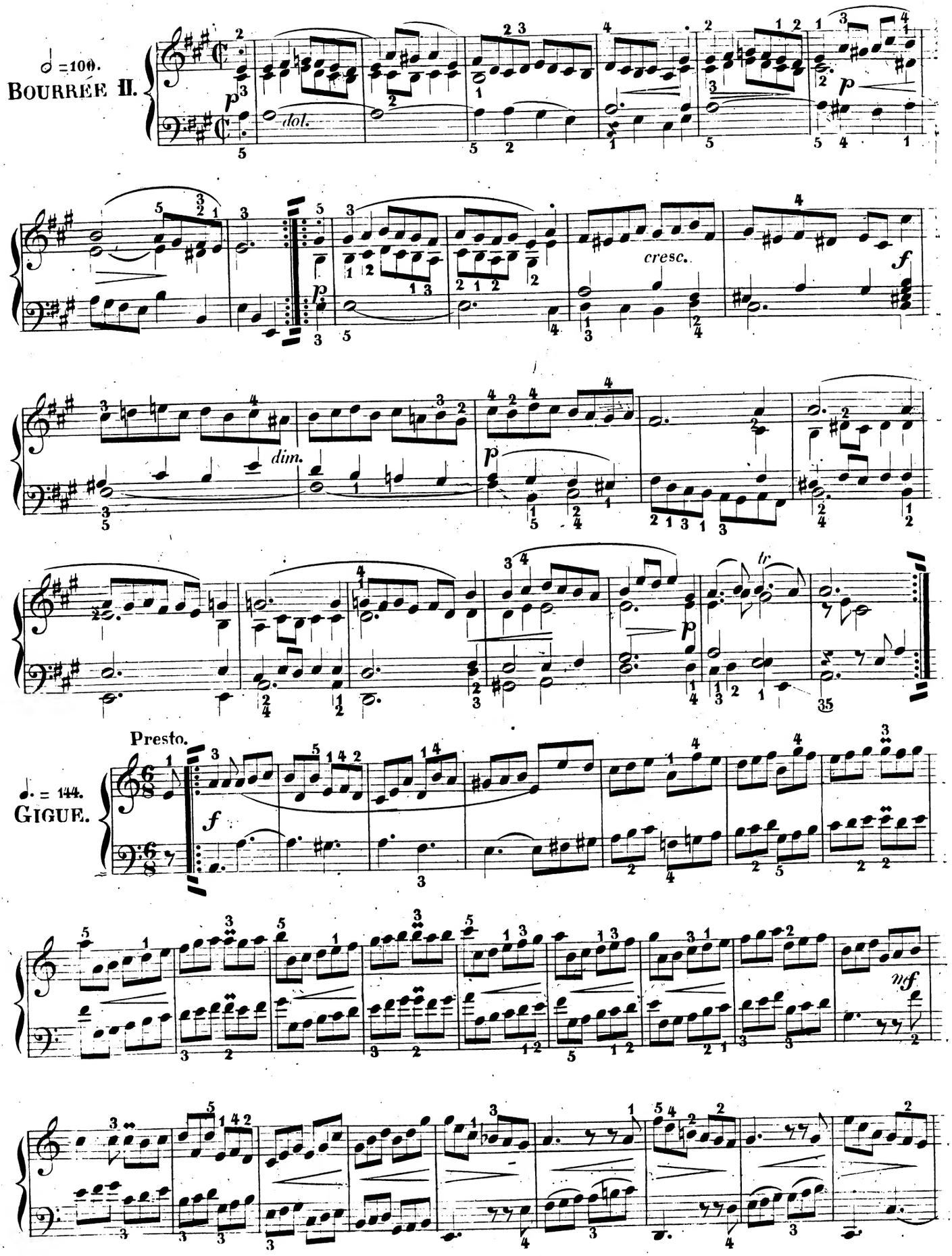
Molto Allegro.

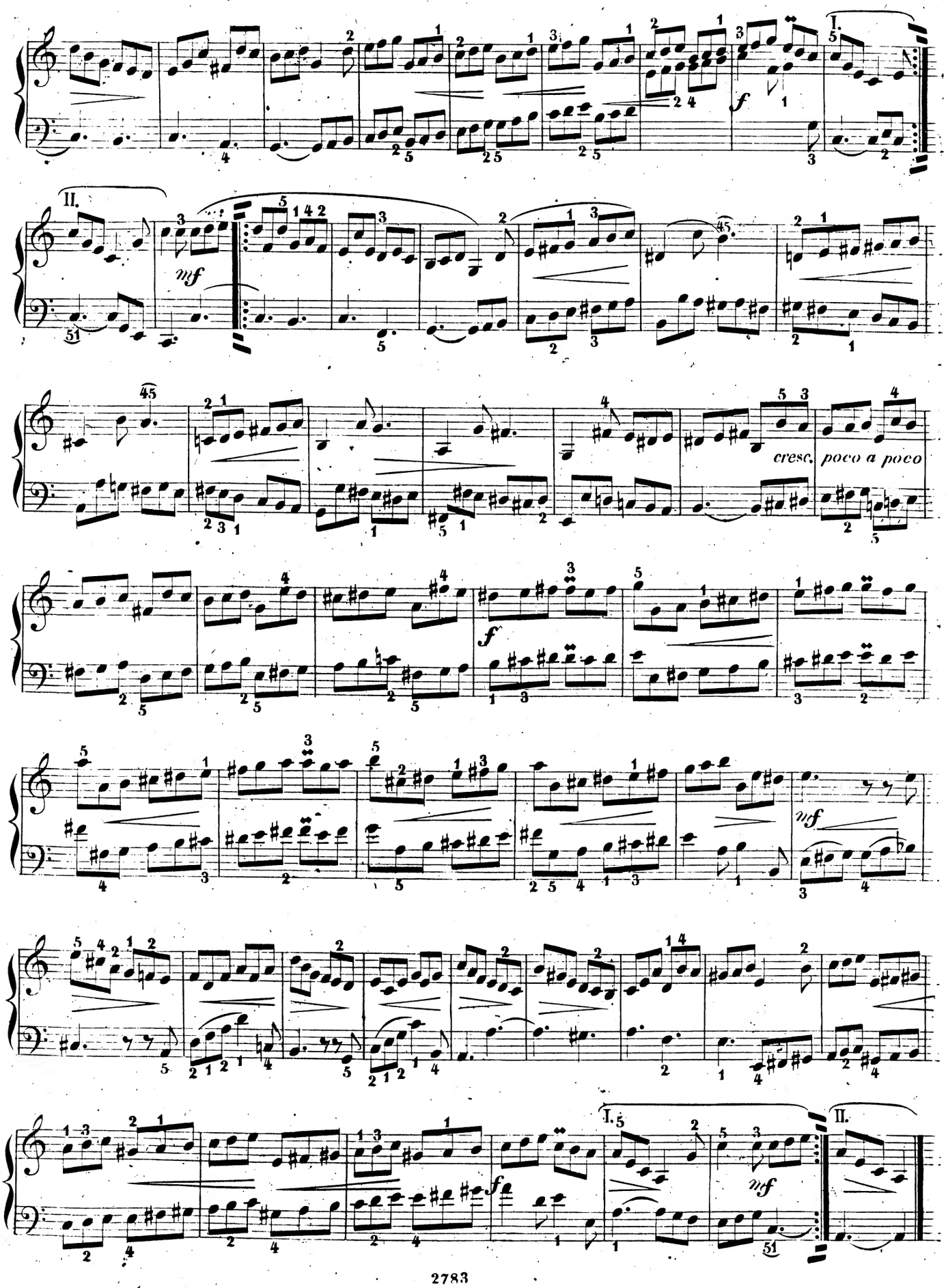
𝅗𝅥 =100.

BOURRÉE I.

(alternativement).


f
dim.
p
cresc.
cresc.
I.
II.
f
mf
cresc.
f
cresc.
f
p
cresc.
dim.
p
cresc.
f


♩ =100.
BOURRÉE II.
dol.
cresc.
dim.
Presto.
♩. = 144.
GIGUE.

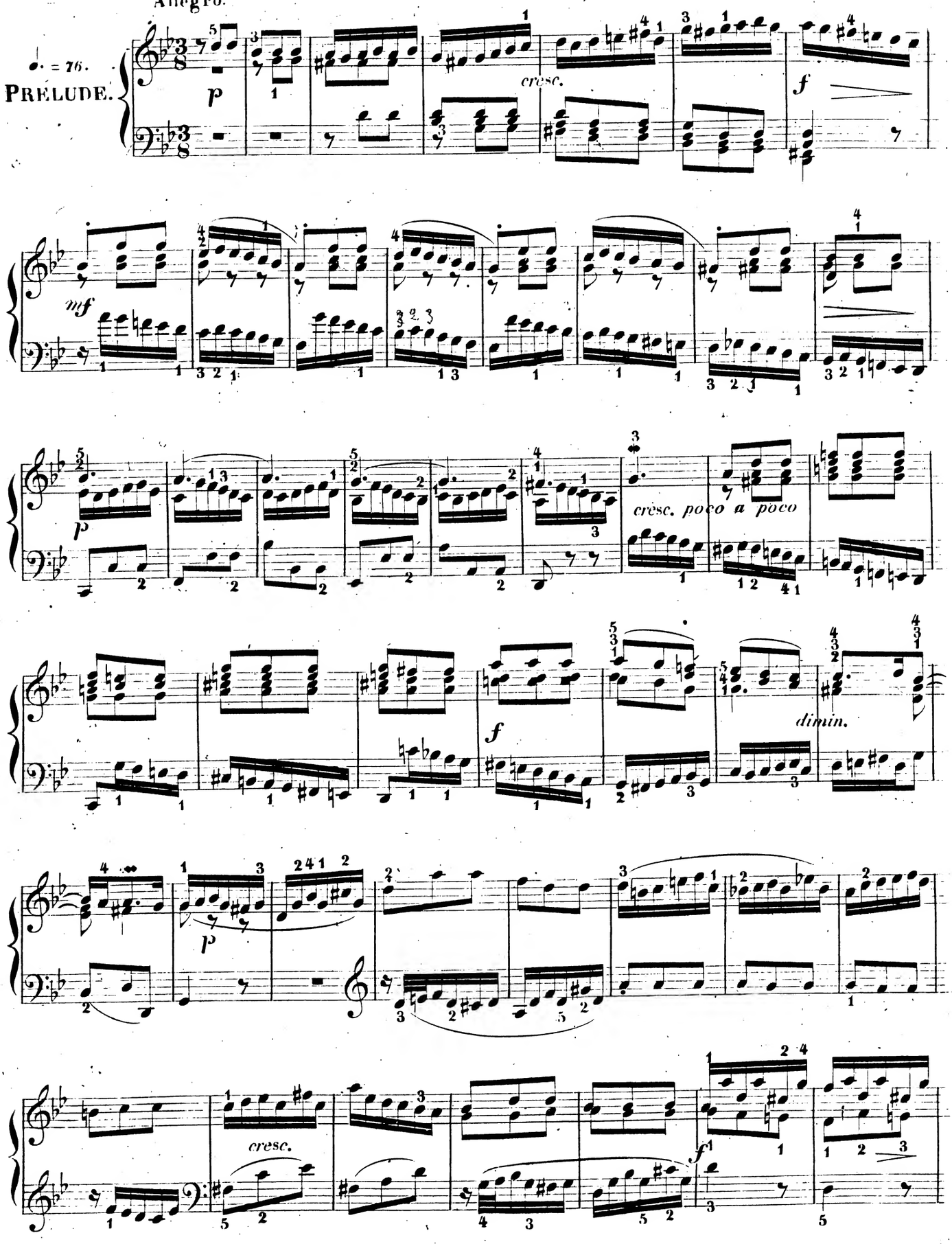

I.
f
II.
mf
cresc. poco a poco
f
mf
I.
II.
f
mf

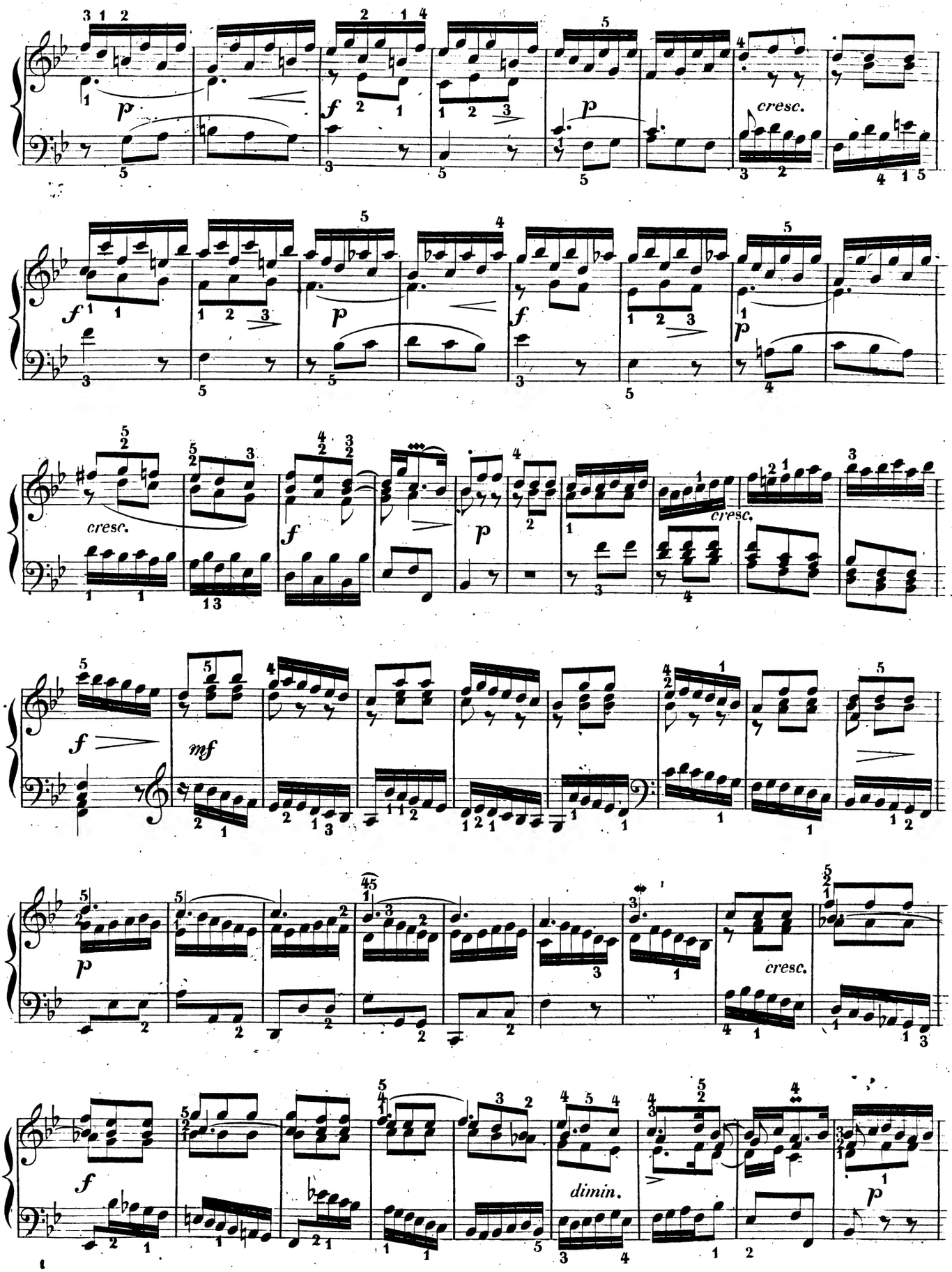
Suite III.

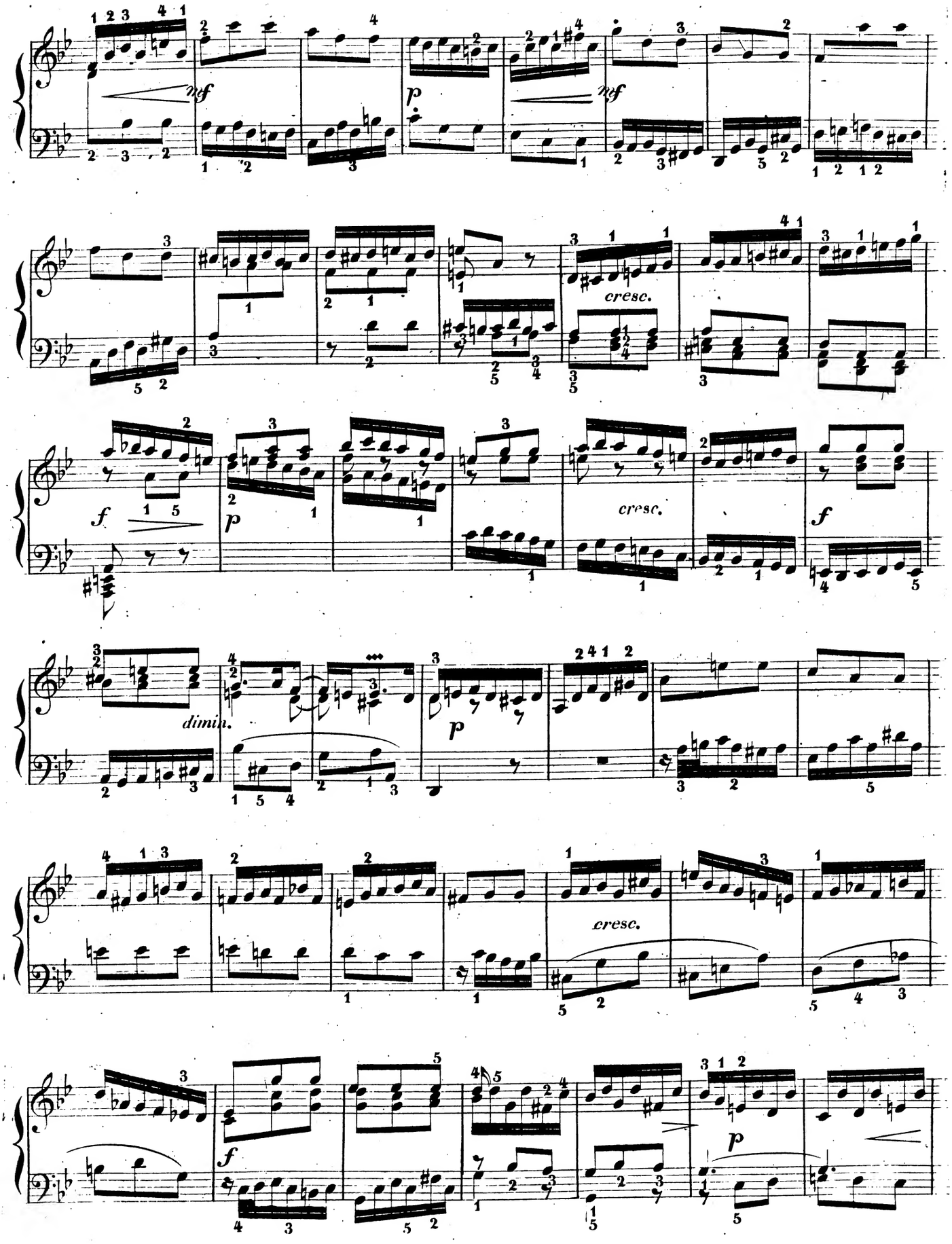
Allegro.

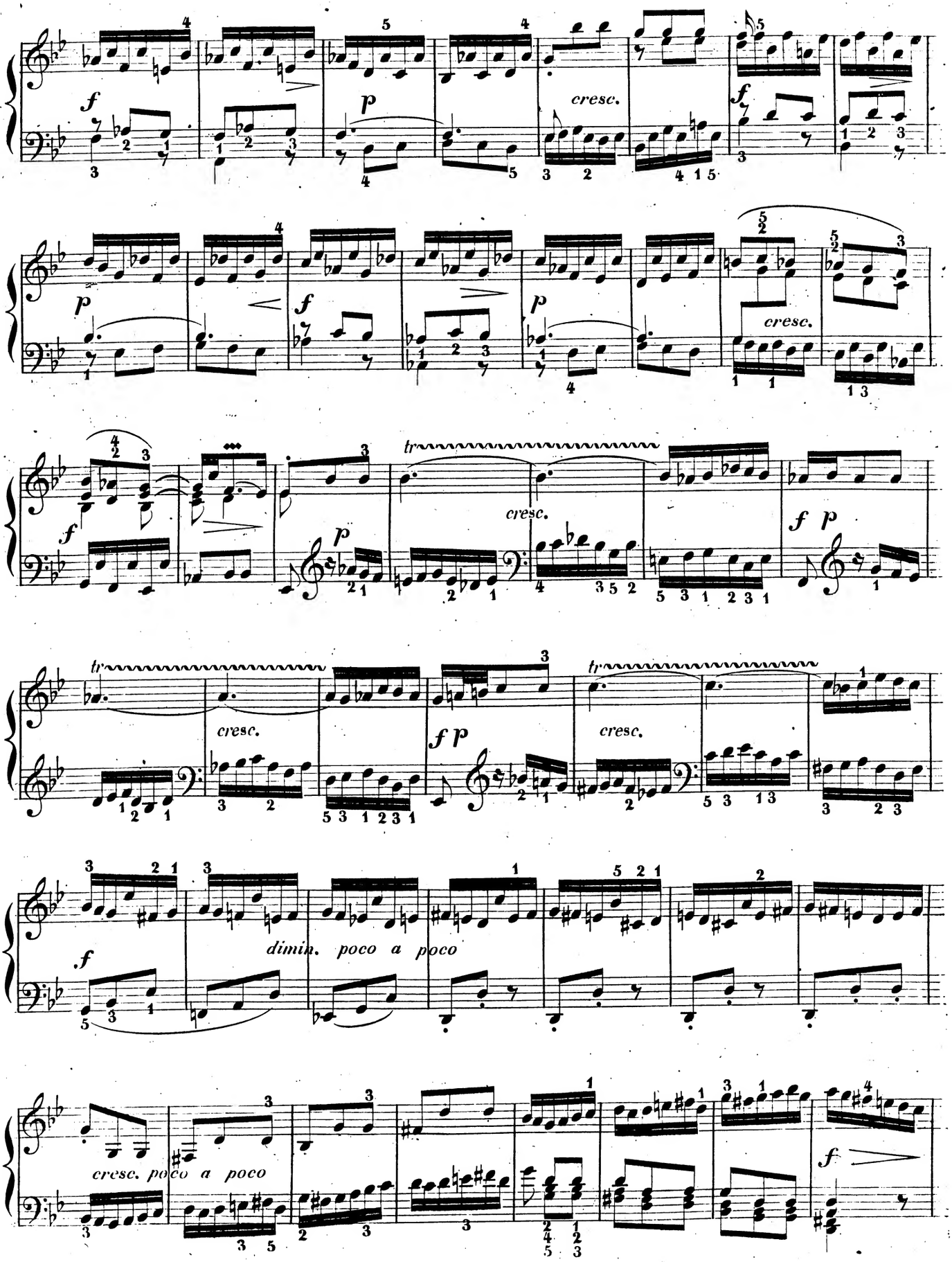
♩. = 76.

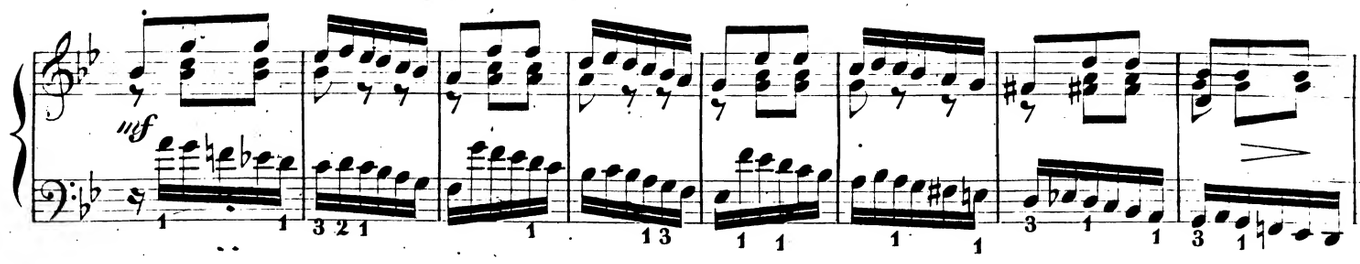
PRELUDE.

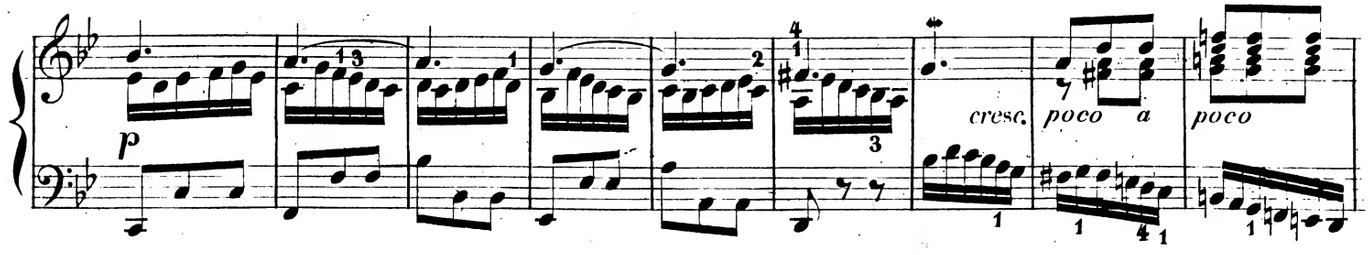


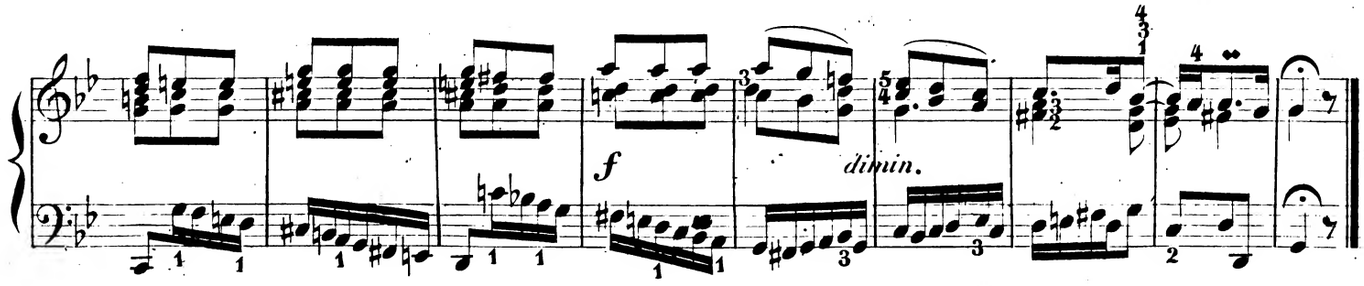

cresc.
cresc.
cresc.
cresc.
dimin.


nef
p
nef
cresc.
f
p
cresc.
f
dimin.
p
cresc.
f
p


cresc.
cresc.
cresc.
cresc.
cresc.
dimin. poco a poco
cresc. poco a poco



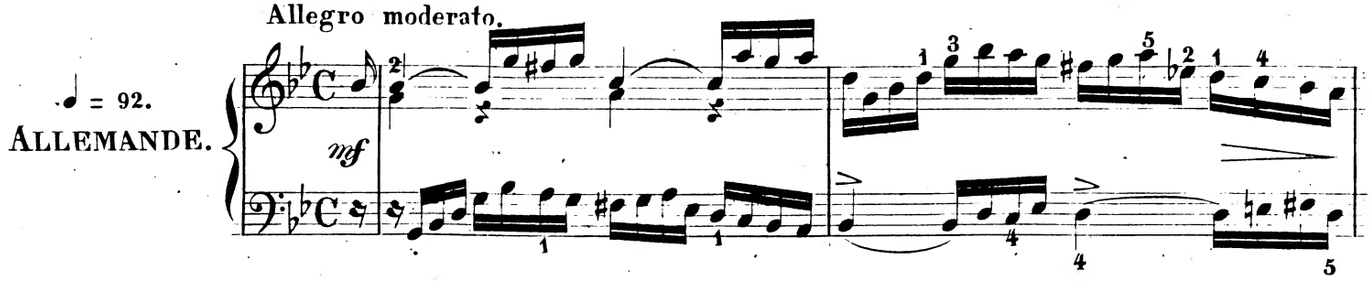


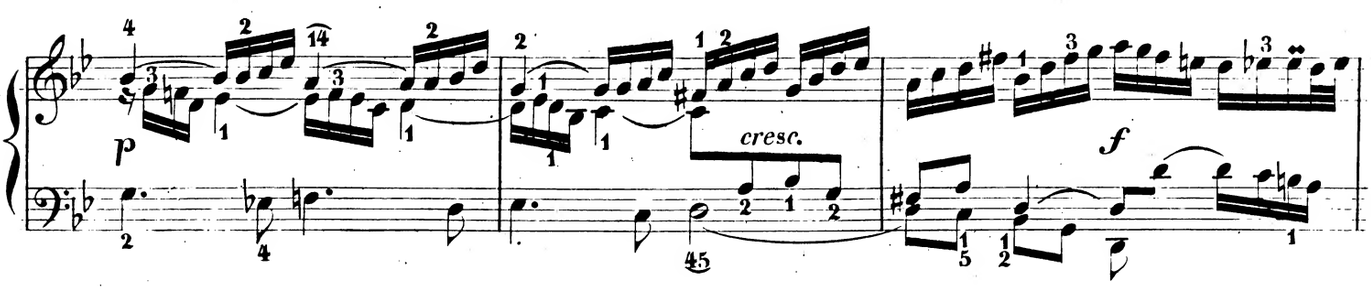


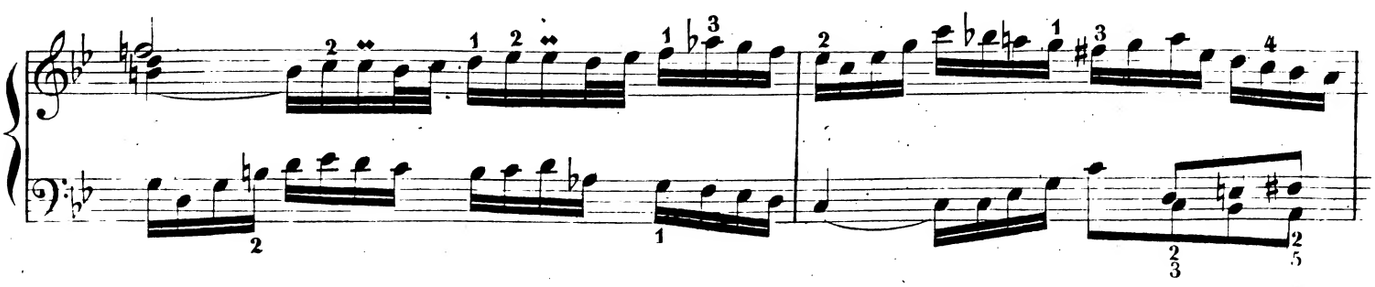
Allegro moderato.

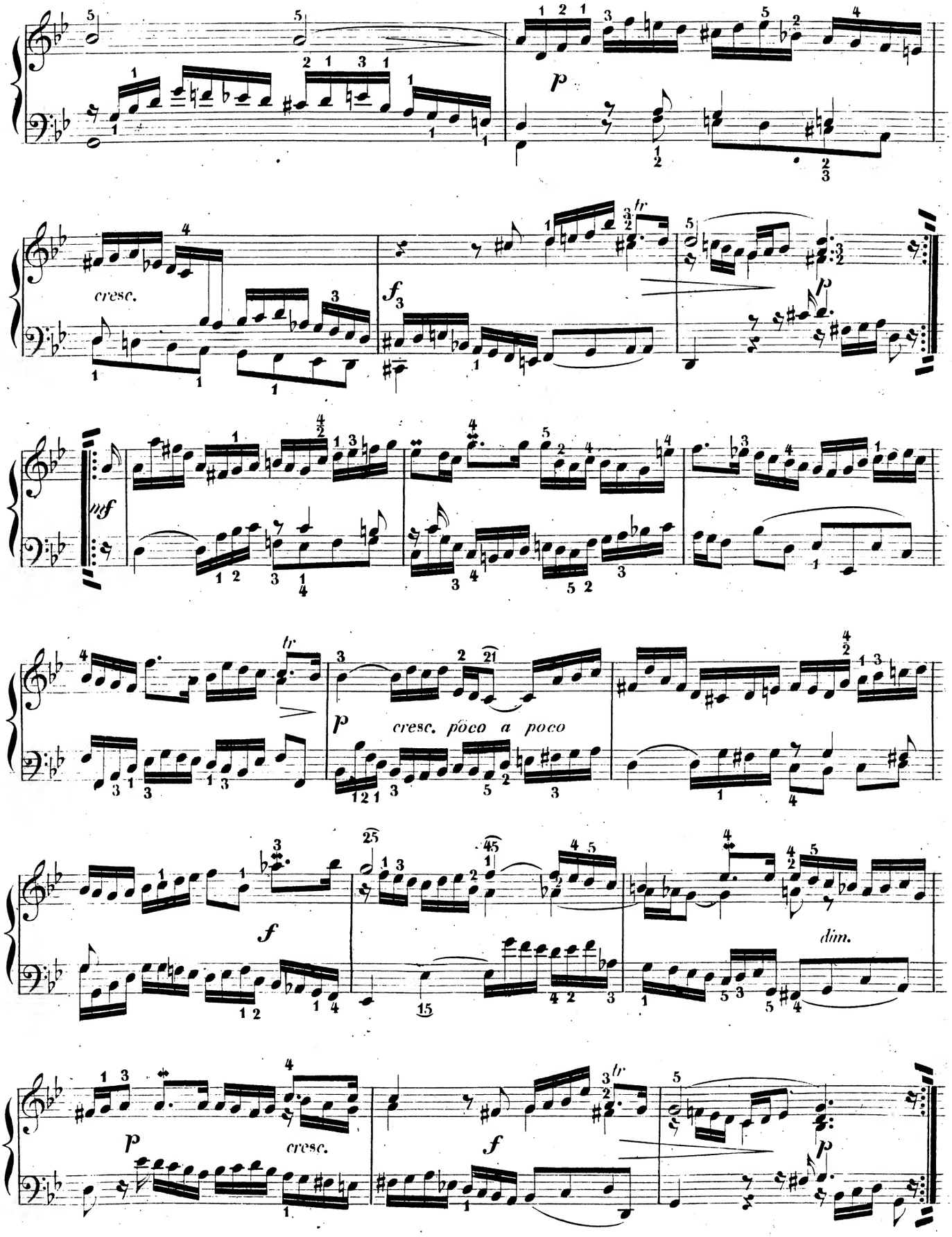
♩ = 92.

ALLEMANDE.





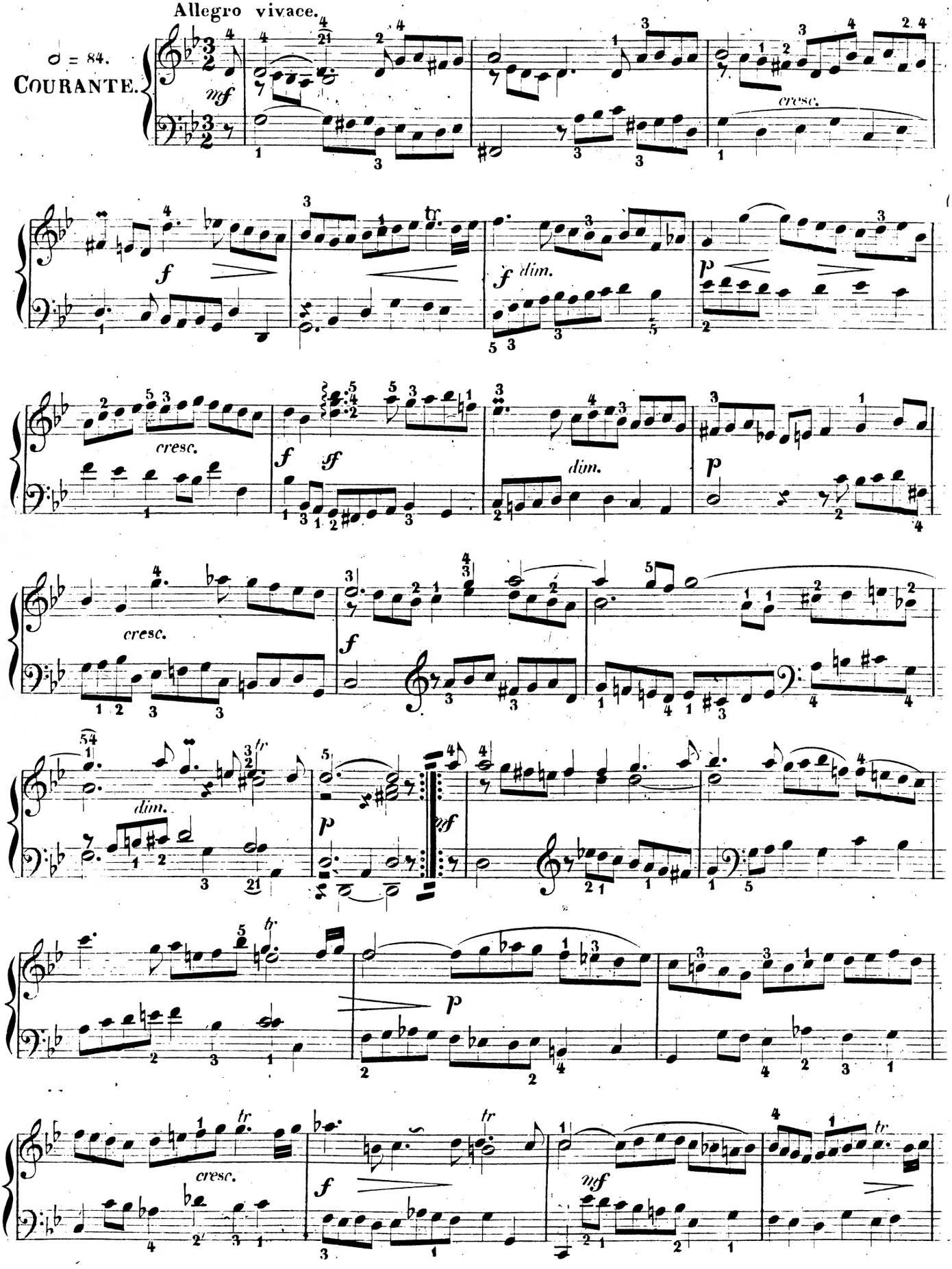


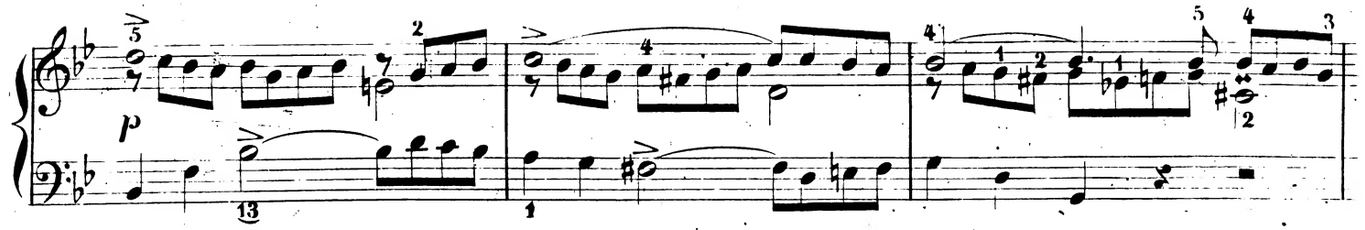

p
cresc.
f
mf
tr
cresc. poco a poco
dim.

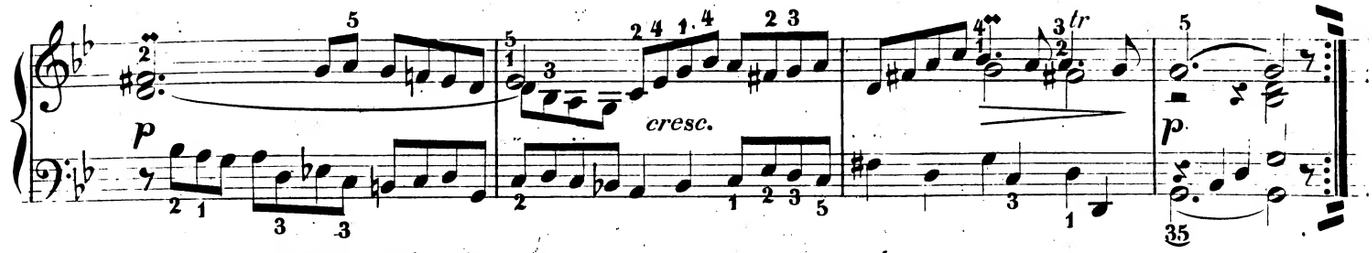
Allegro vivace.

♩ = 84.

COURANTE.



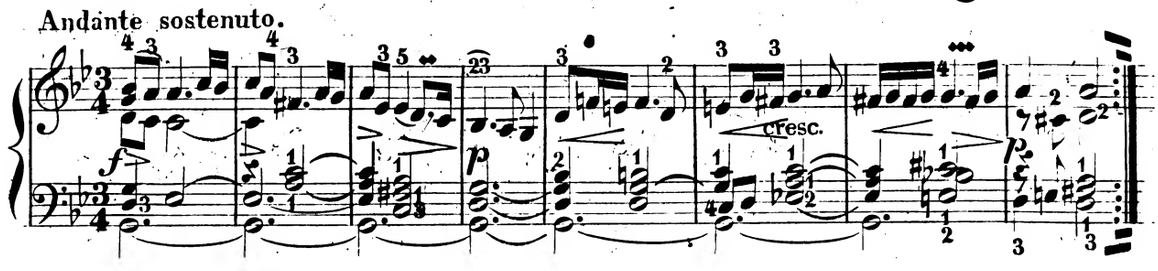


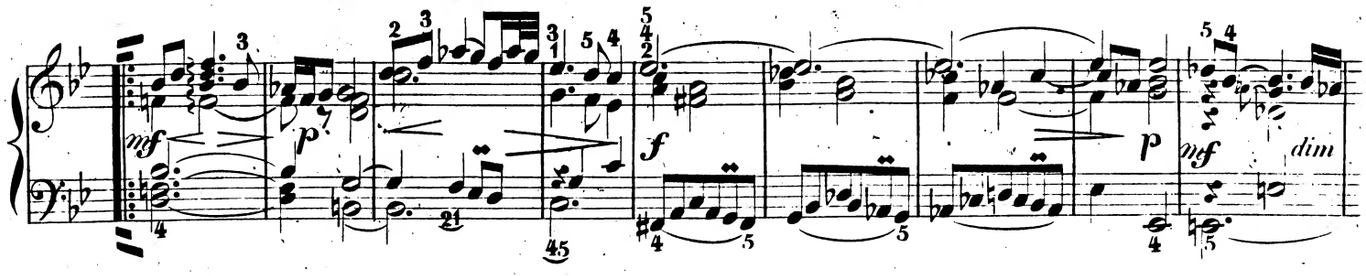


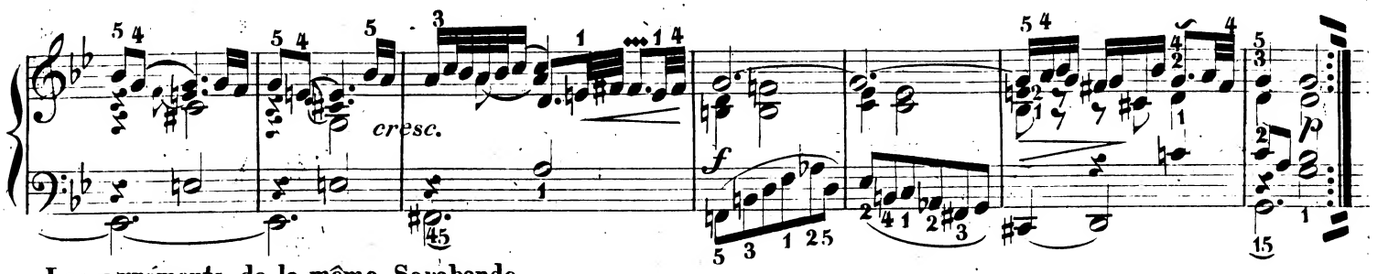
Andante sostenuto.

♩ = 66.

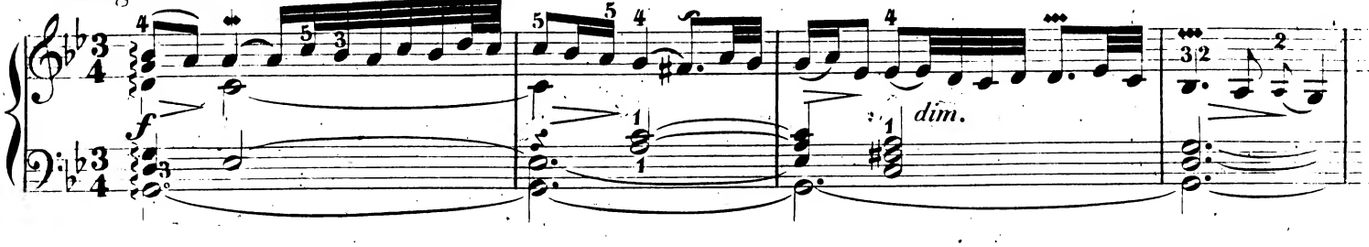
SARABANDE.

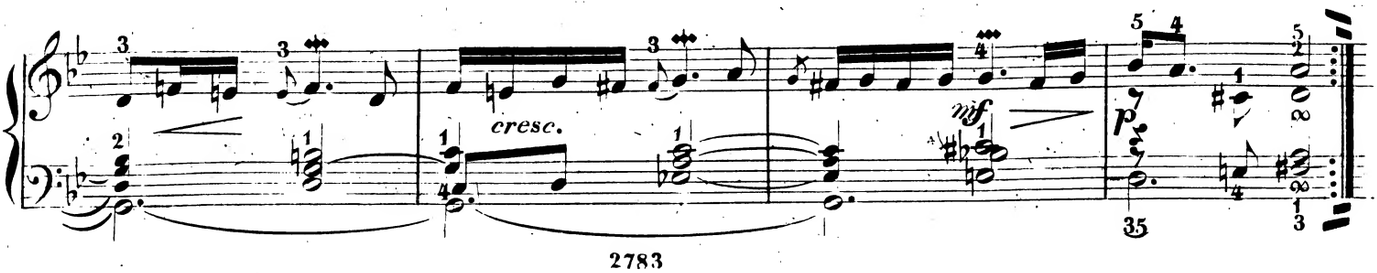


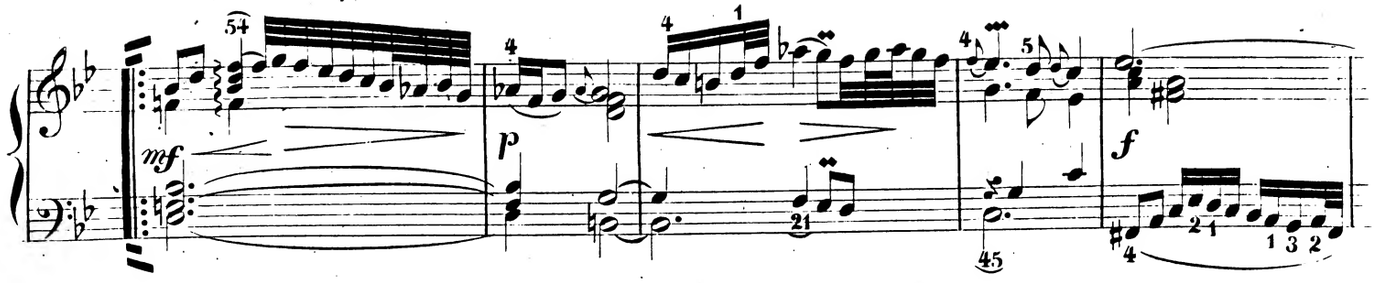


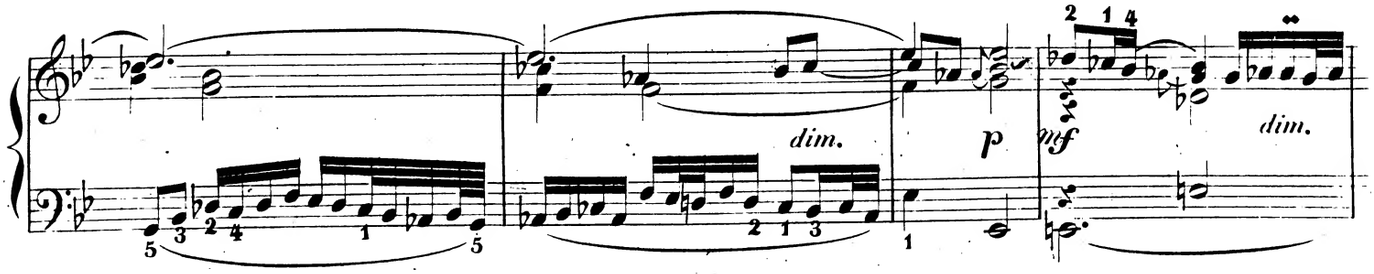


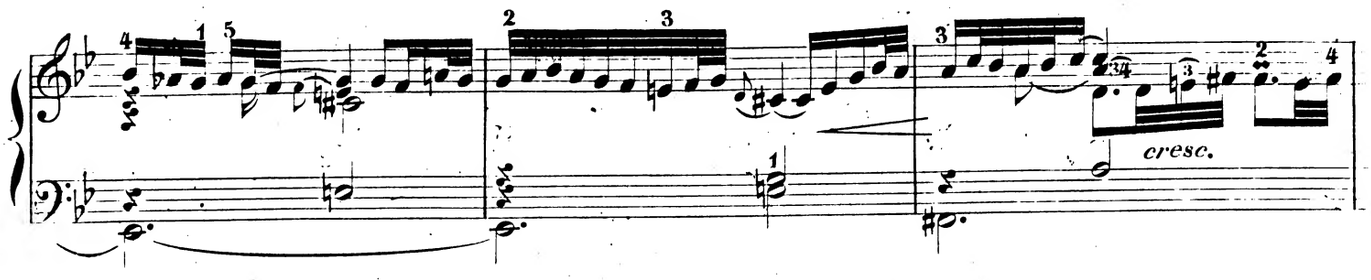
Les agréments de la même Sarabande.

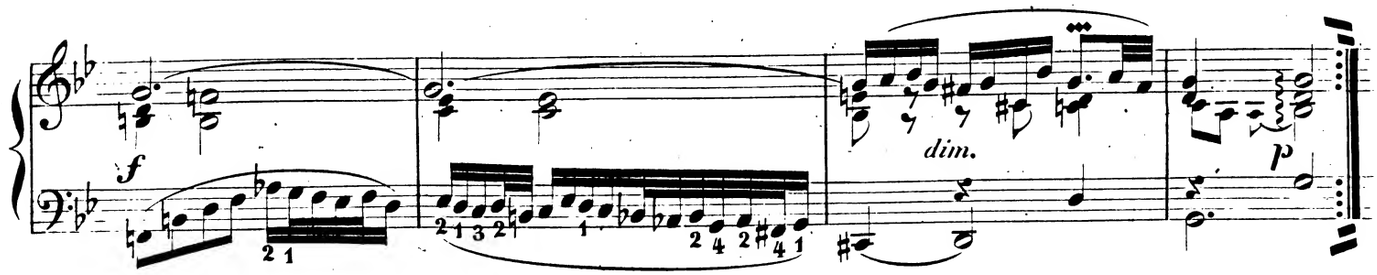








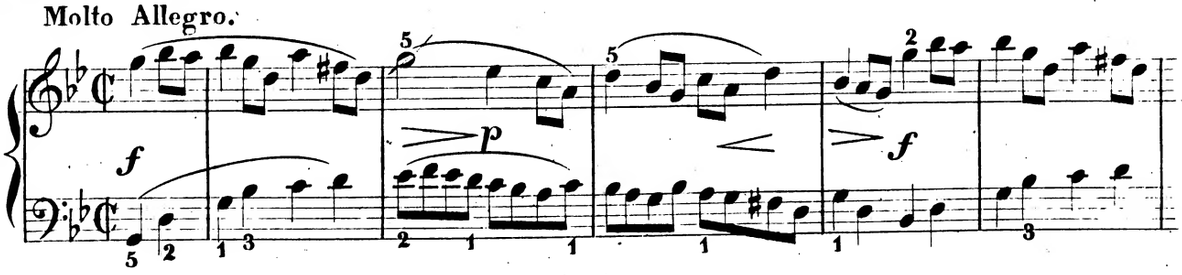


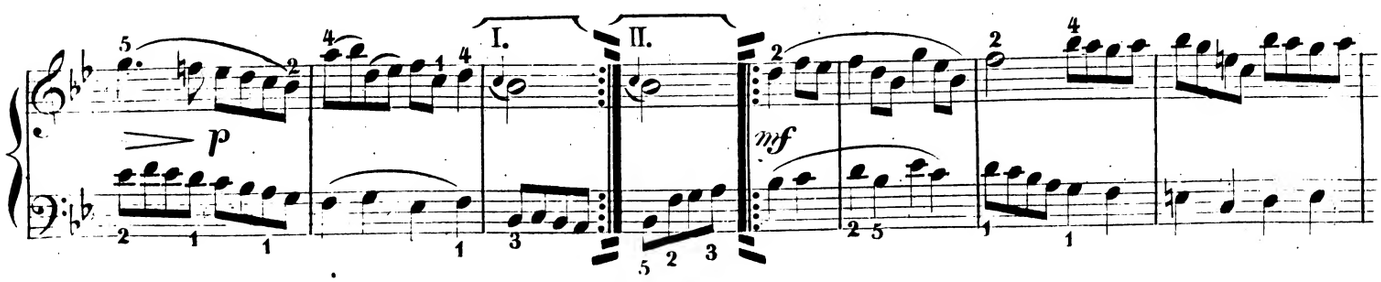


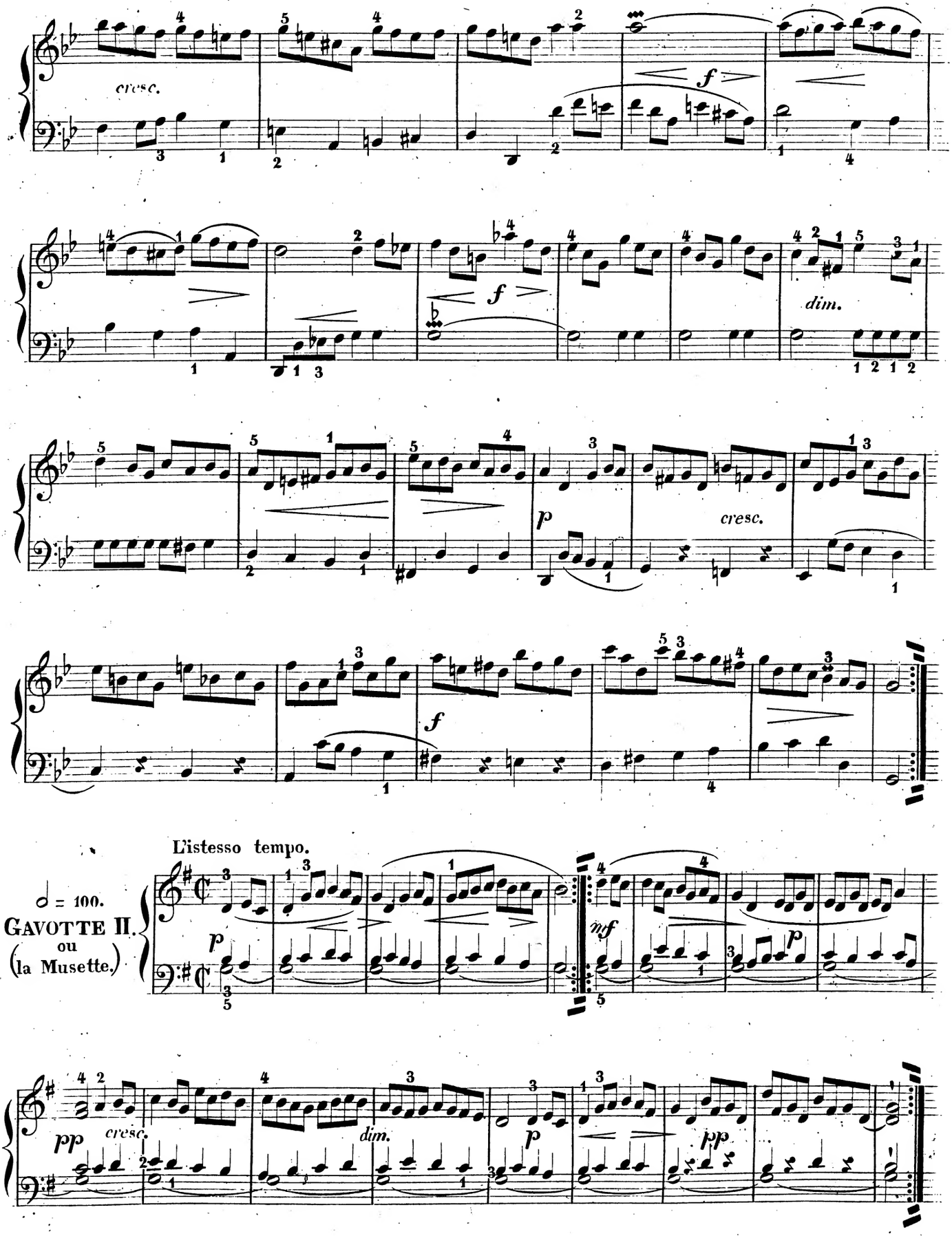
Molto Allegro.

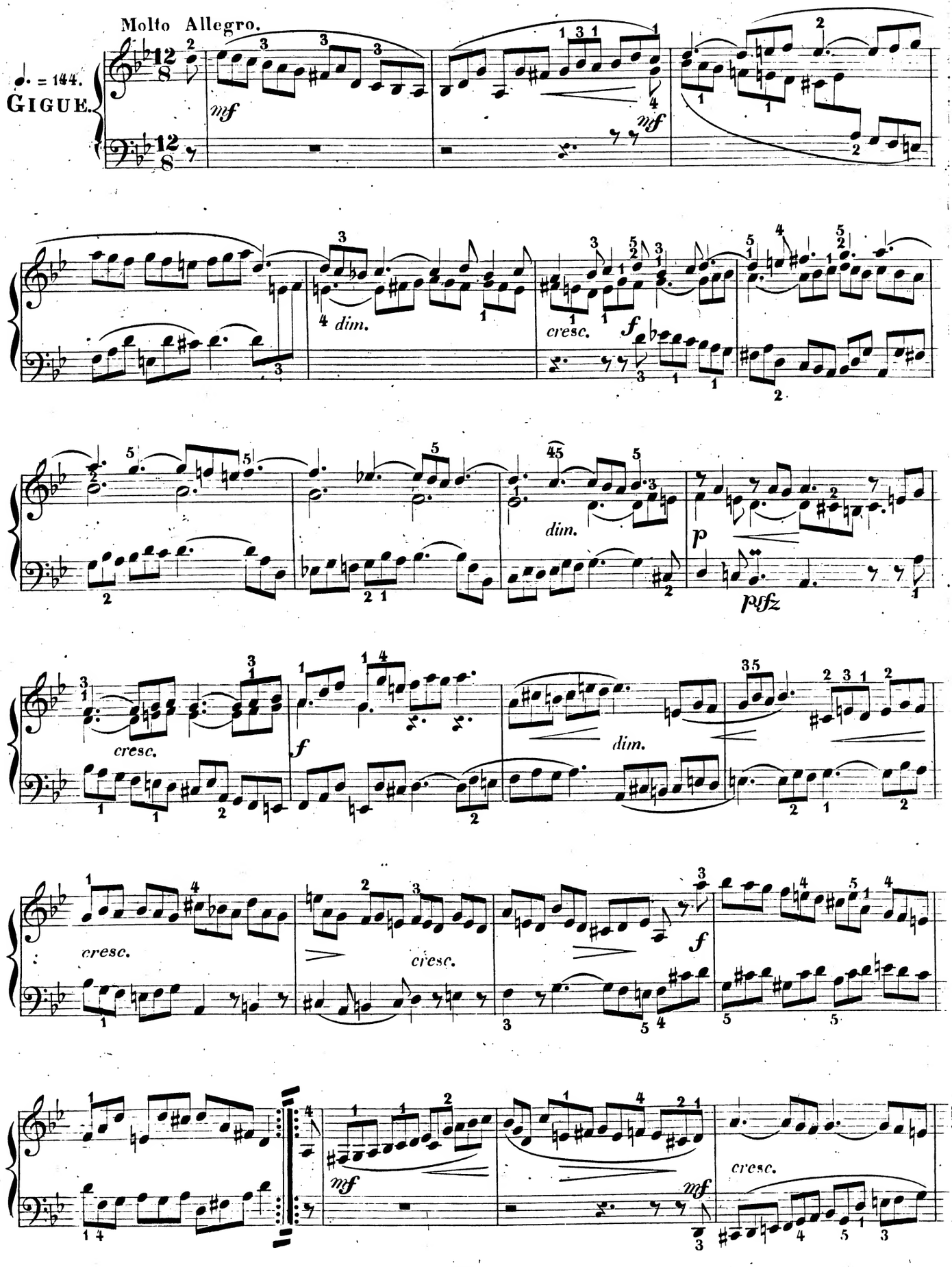
♩ = 100.

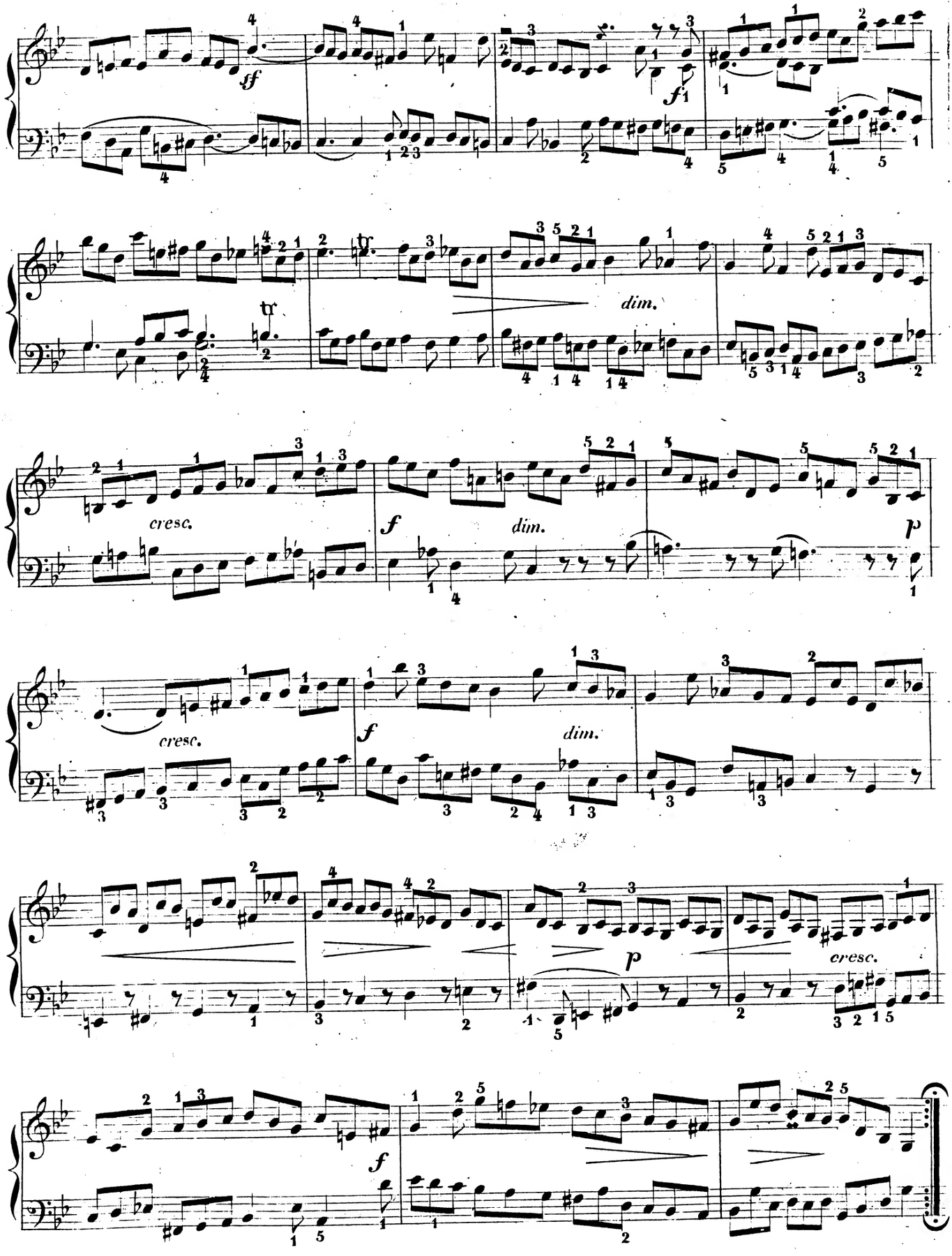
GAVOTTE I.
(Alternativo.)






cresc.
f
f
dim.
p
cresc.
f
L'istesso tempo.
♩ = 100.
GAVOTTE II.
ou
(la Musette.)
p
mf
p
pp
cresc.
dim.
p
pp


Molto Allegro.
♩. = 144.
GIGUE.
mf
mf
4 dim.
cresc.
f
dim.
p
pffz
cresc.
f
dim.
cresc.
cresc.
f
mf
mf
cresc.

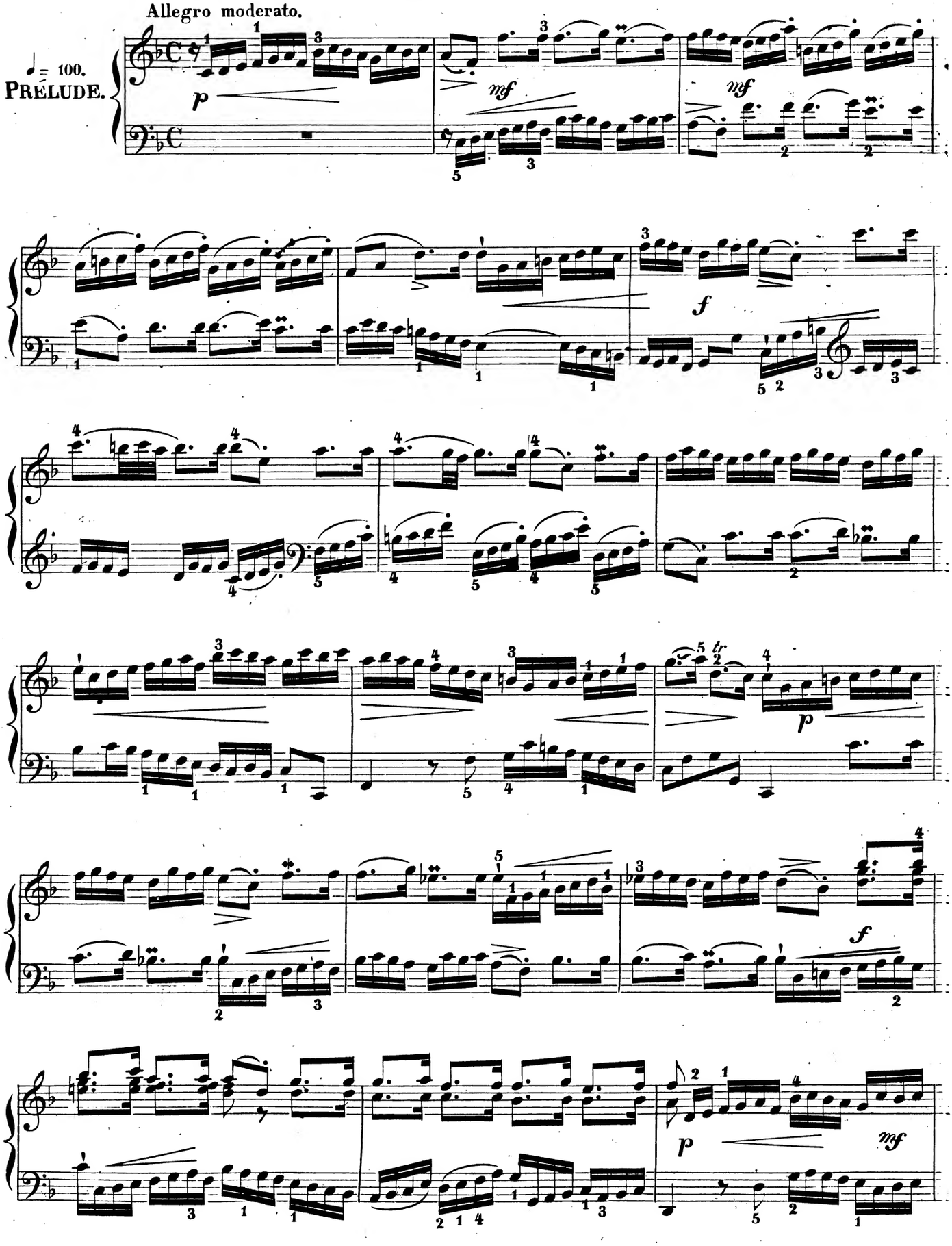

ff
fz
tr
dim.
cresc.
f
dim.
p
cresc.
f
dim.
p
cresc.
f

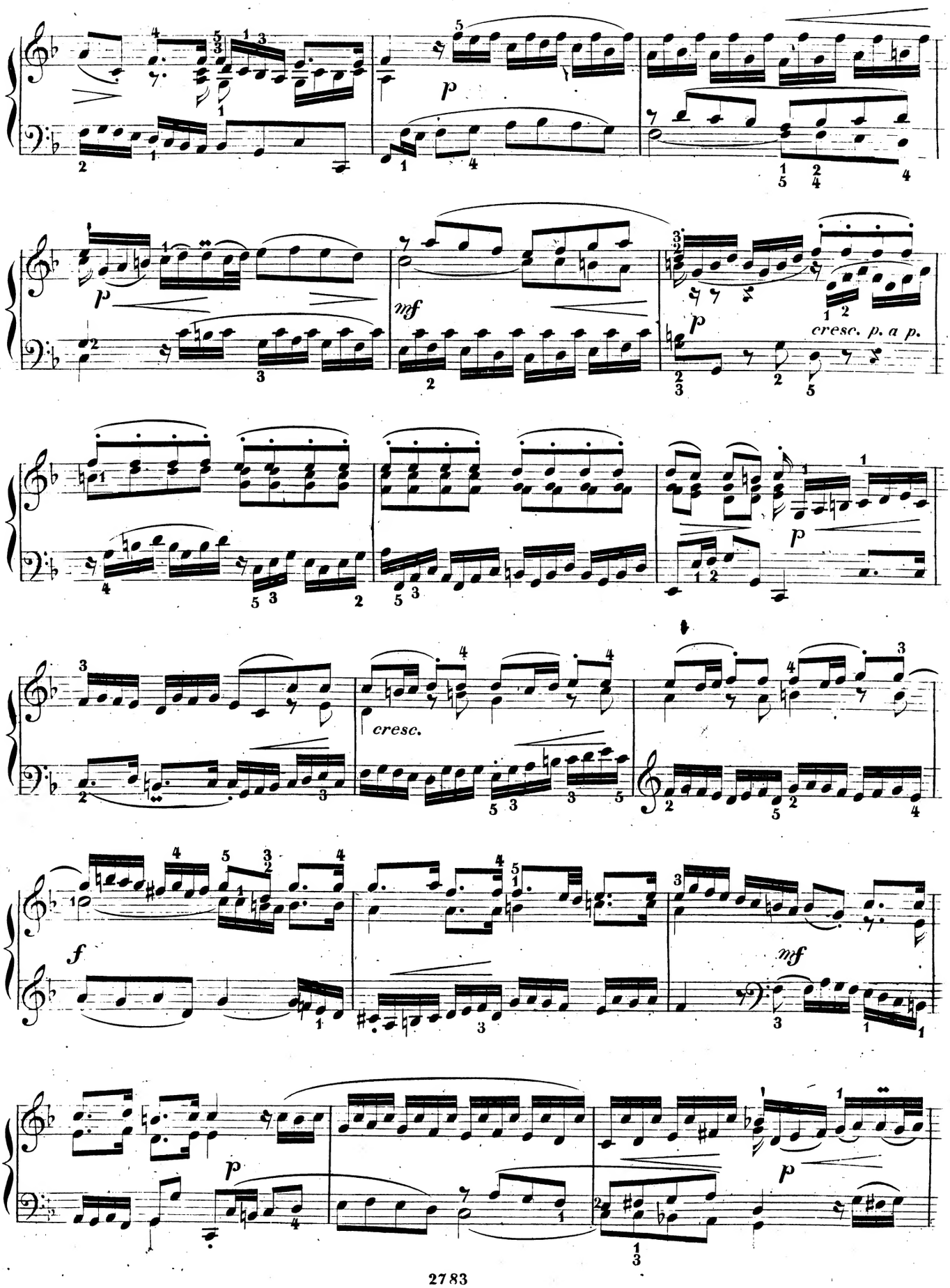
Suite IV.

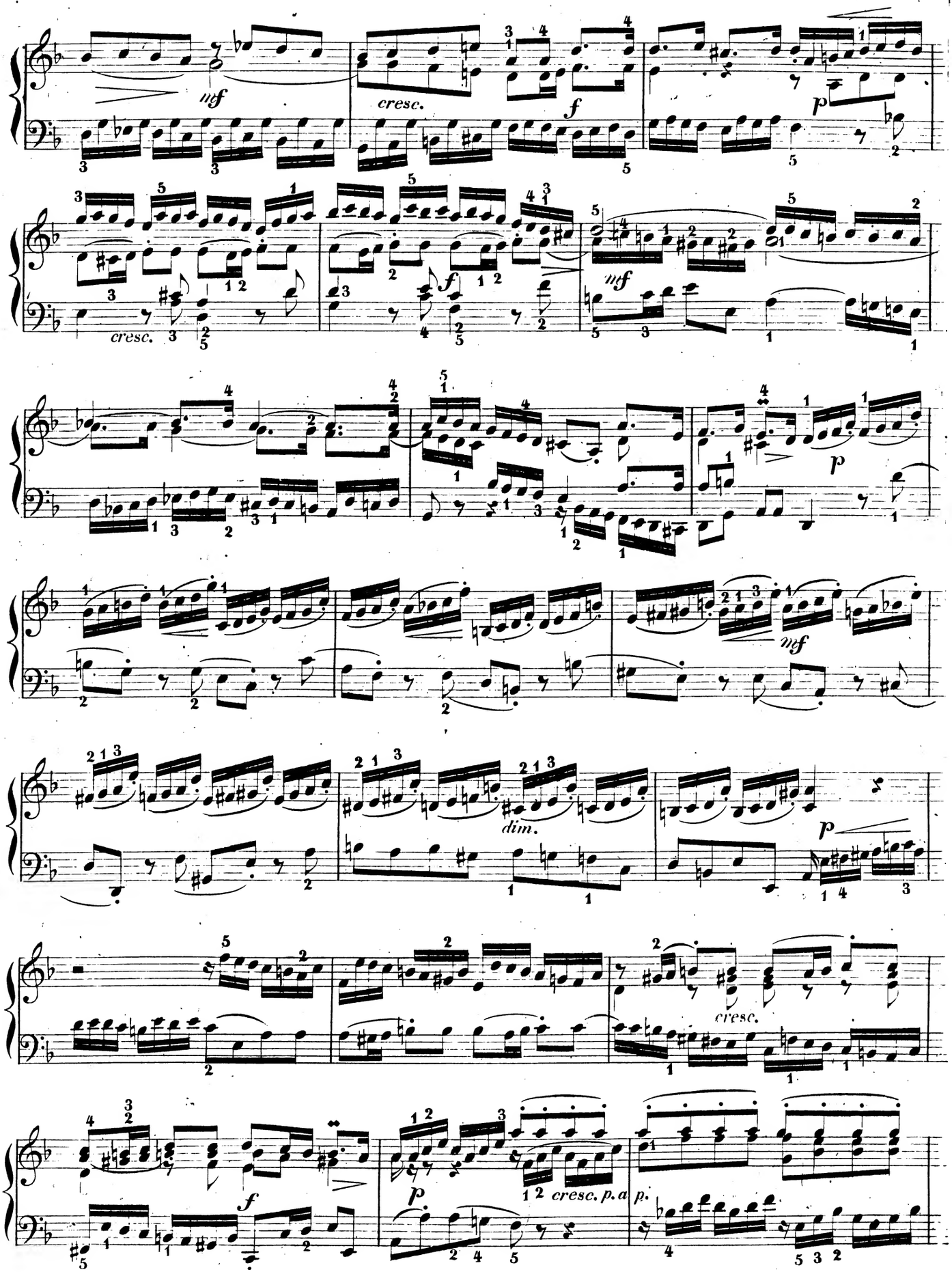
Allegro moderato.

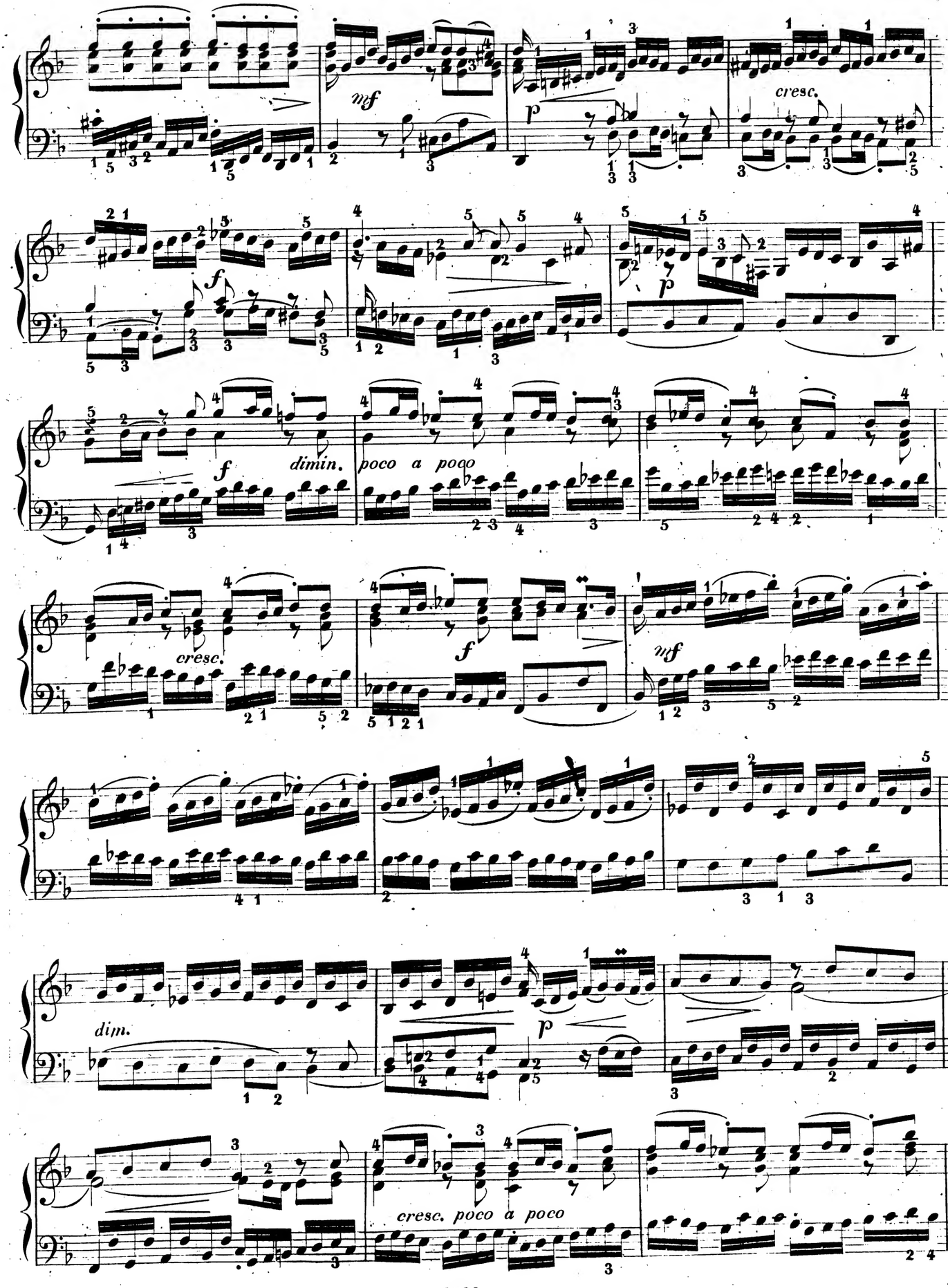
♩ = 100.

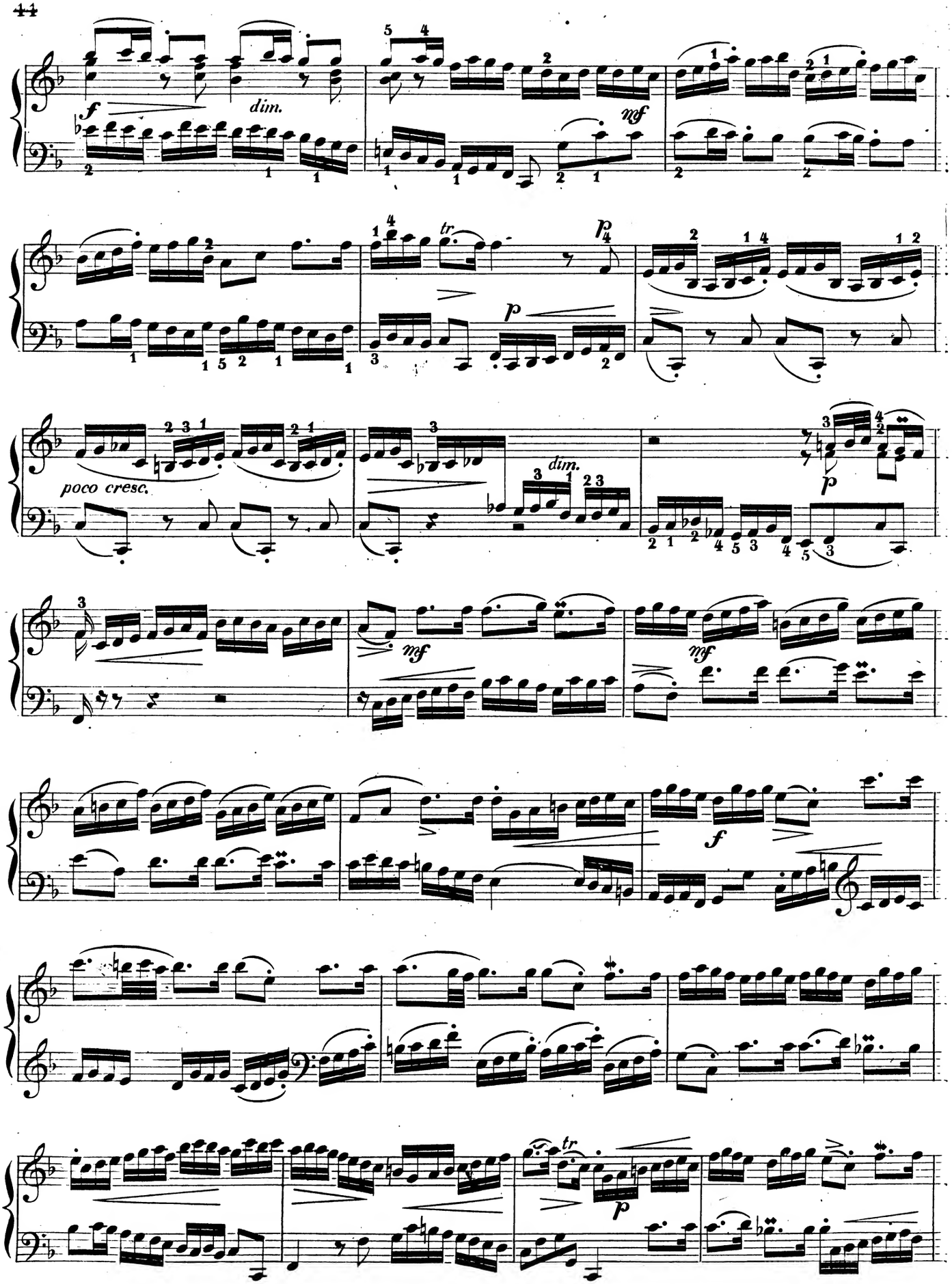
Prélude.

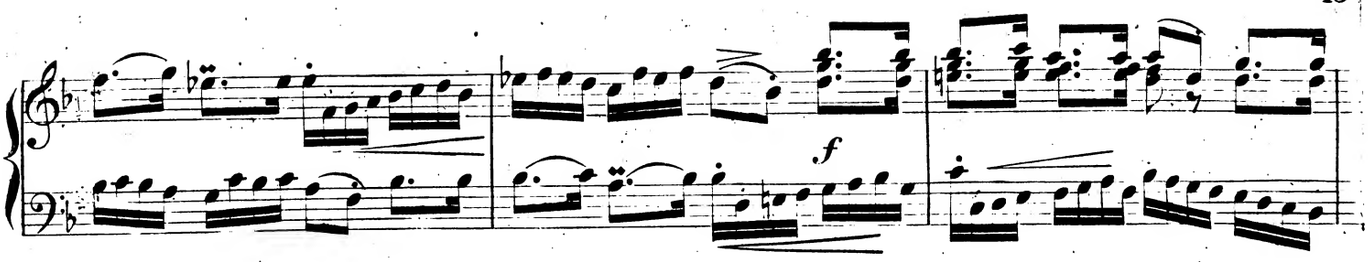


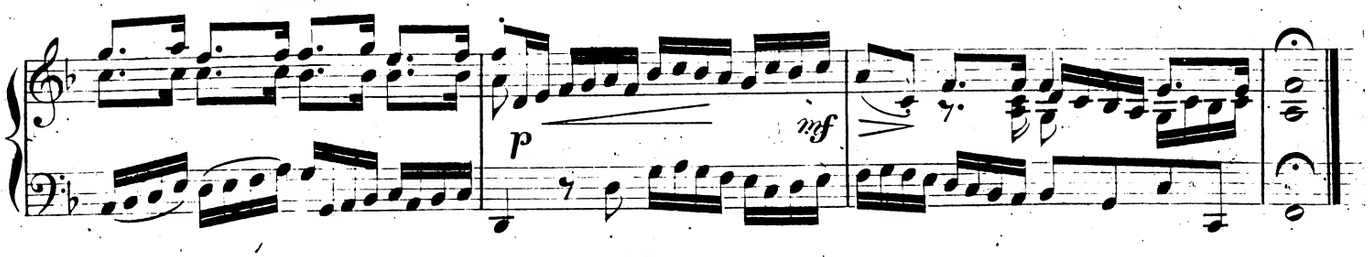

p
mf
p
cresc. p. a p.
p
cresc.
f
mf
p
p


mf
cresc.
f
p
cresc.
f
mf
p
mf
dim.
p
cresc.
f
p.
cresc. p. a
p.


mf
p
cresc.
f
p
f
dimin.
poco a poco
cresc.
f
mf
dim.
p
cresc. poco a poco


f
dim.
mf
tr
p
poco cresc.
dim.
p
mf
mf
f
tr
p

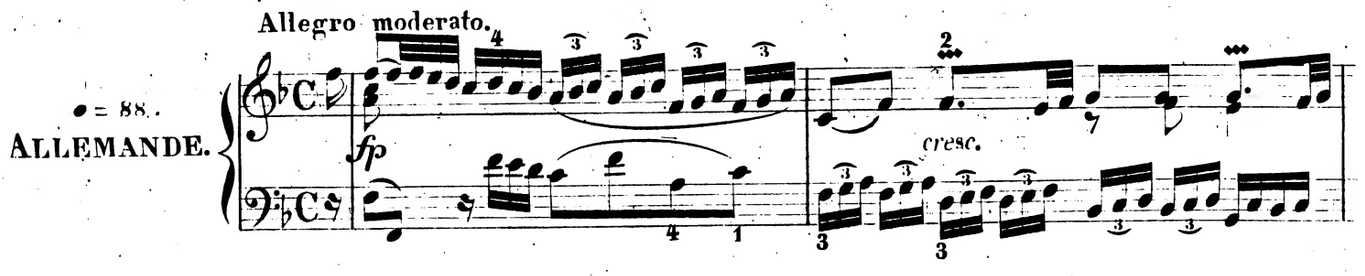


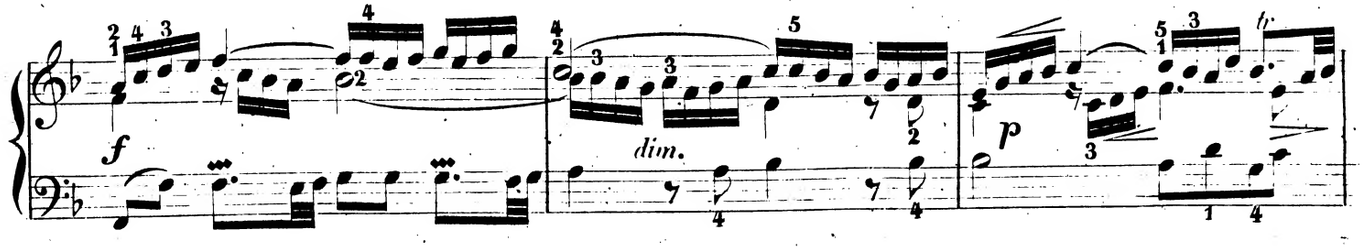


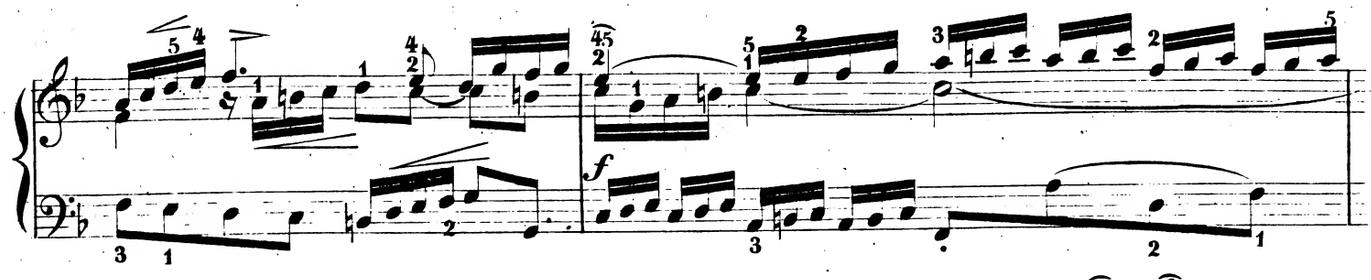
Allegro moderato.

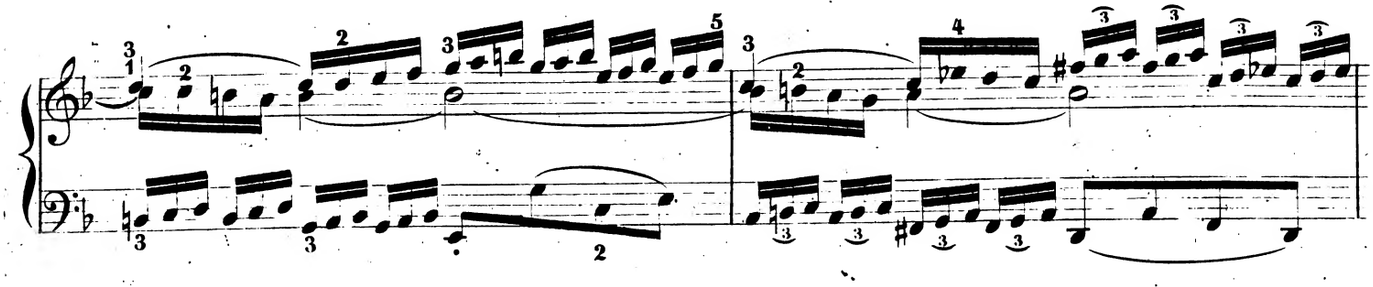
♩ = 88.

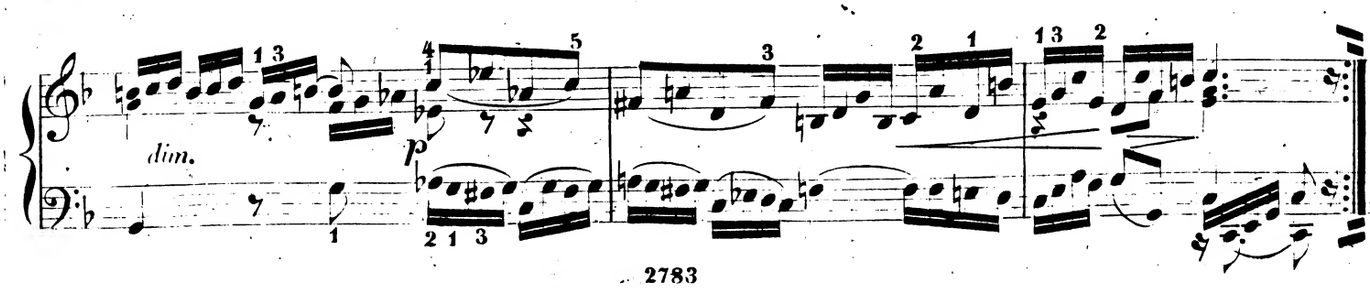
ALLEMANDE.

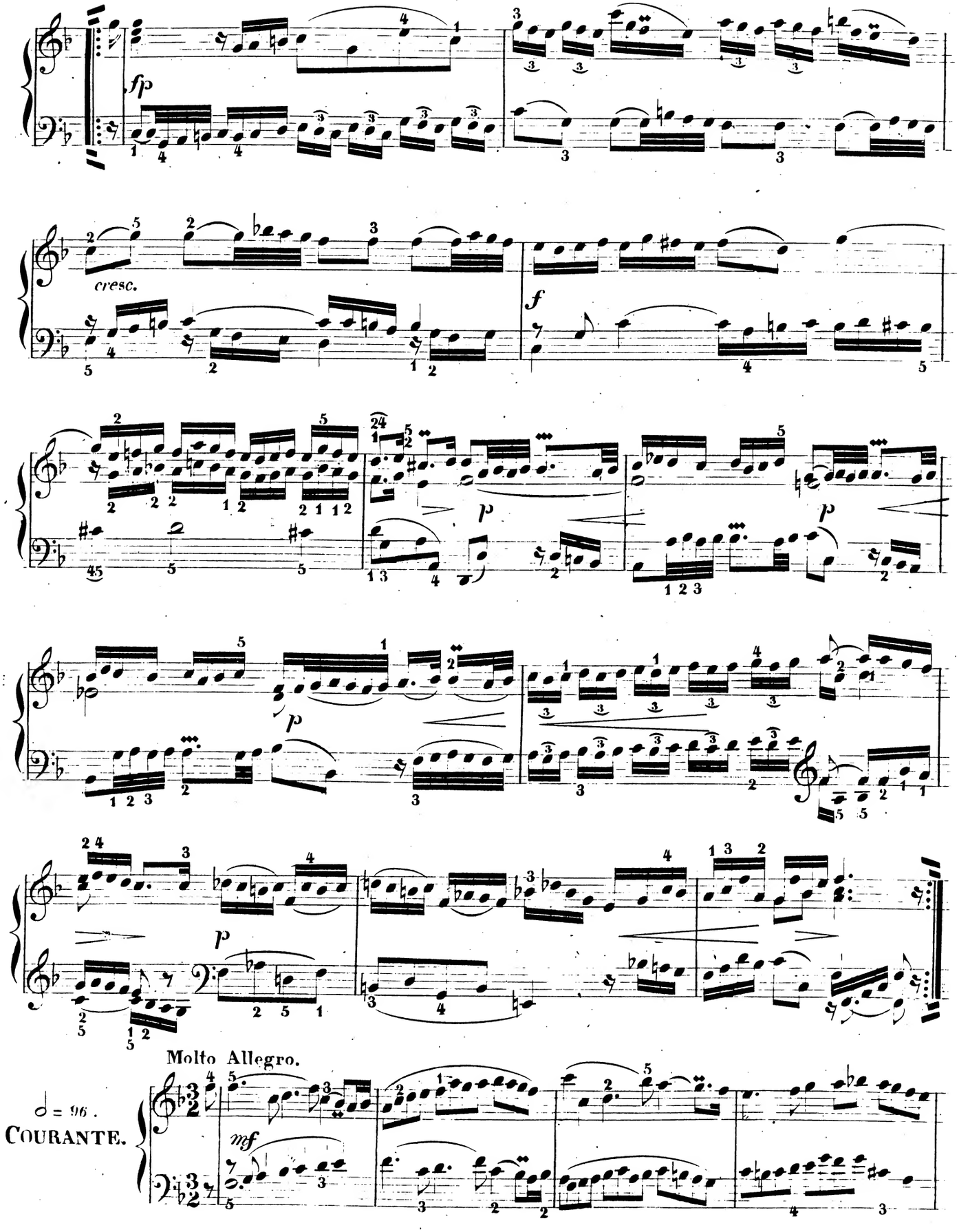


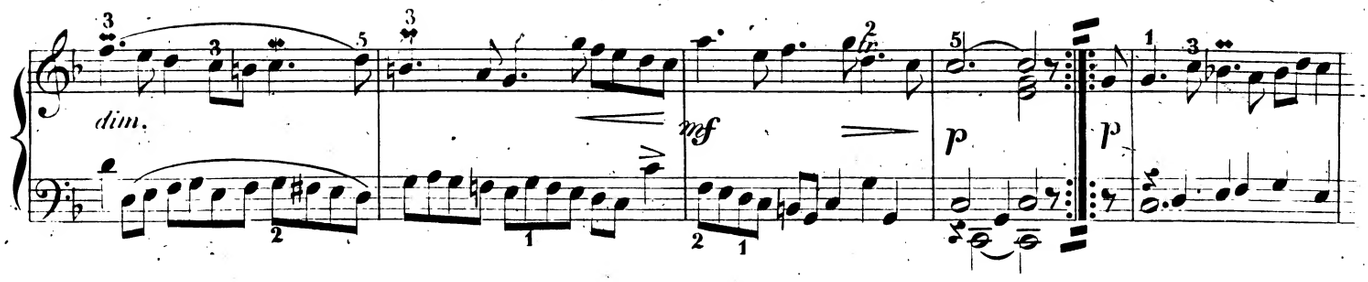


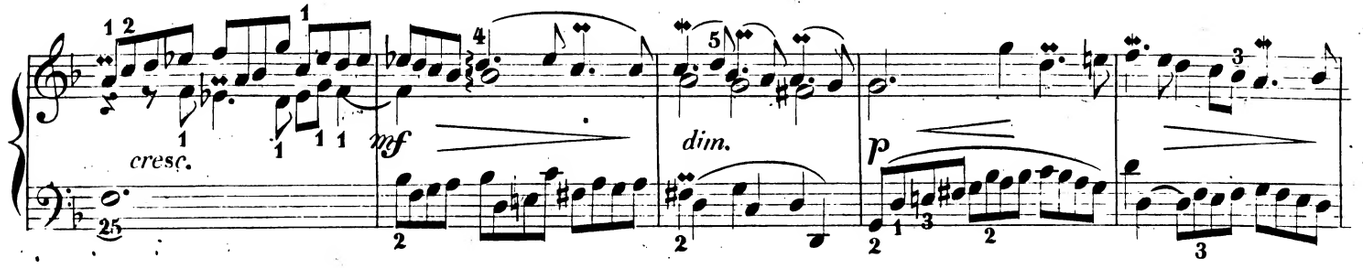


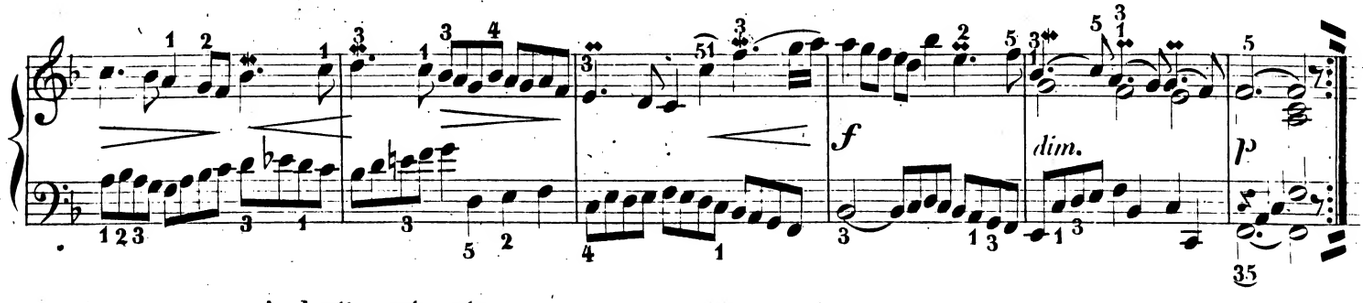





fp
cresc.
f
p
p
p
p
Molto Allegro.
♩ = 96 .
COURANTE.
mf



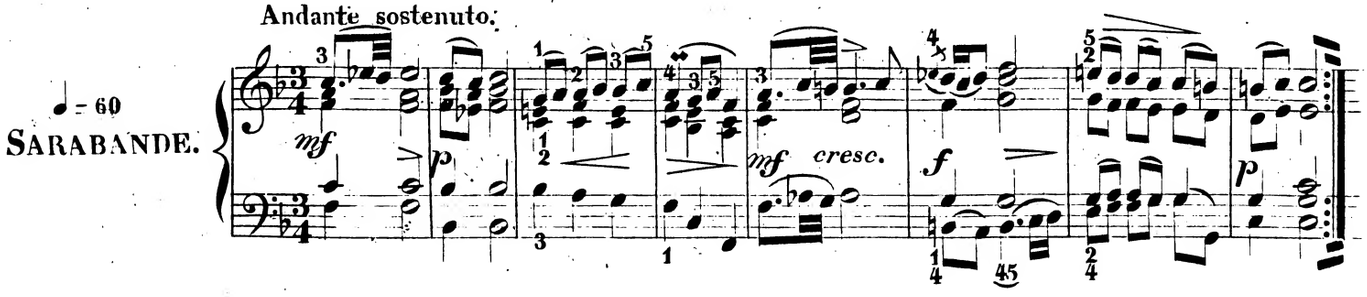


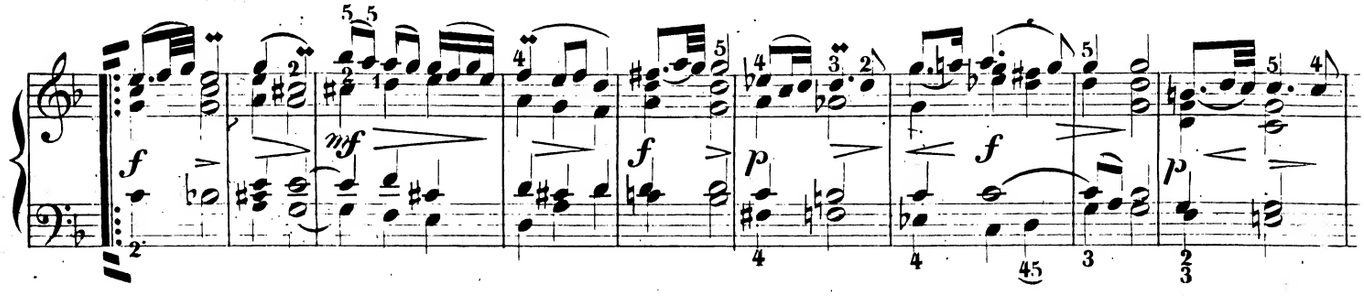


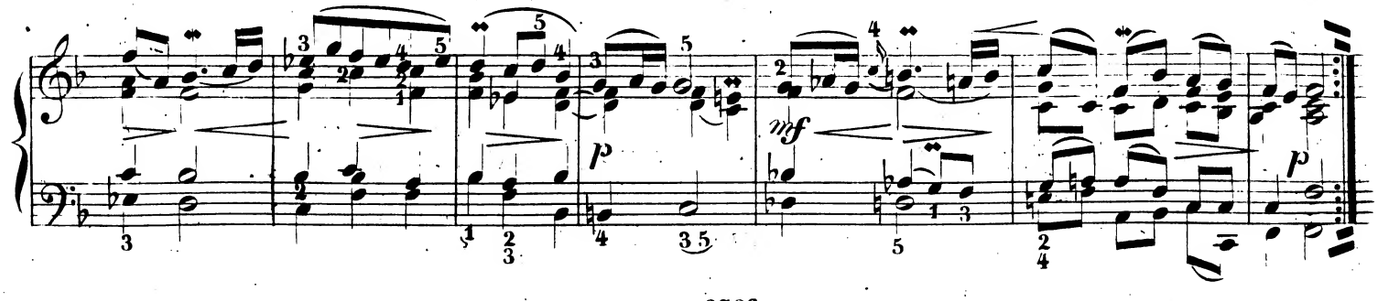
Andante sostenuto.

♩ = 60

SARABANDE.



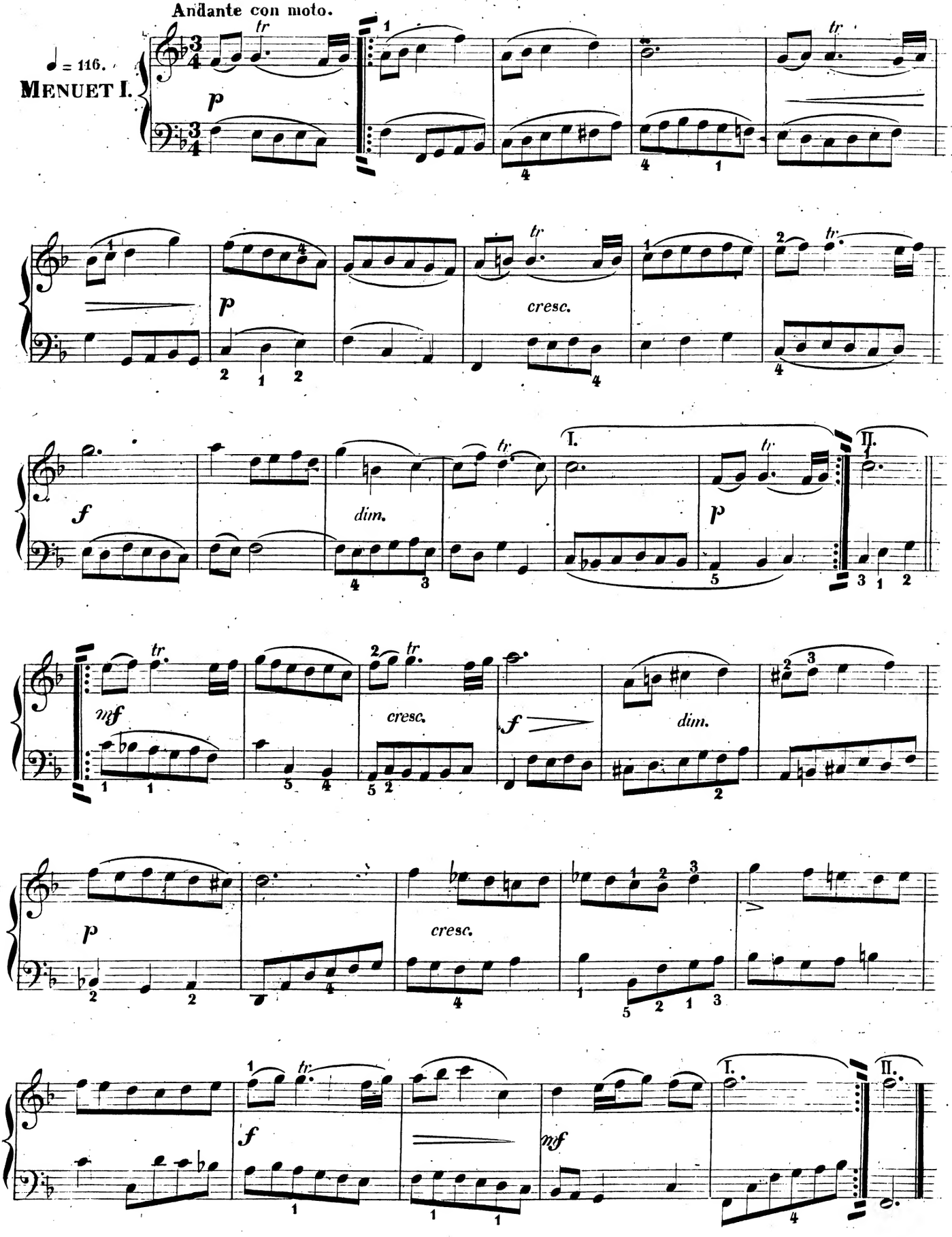




Andante con moto.

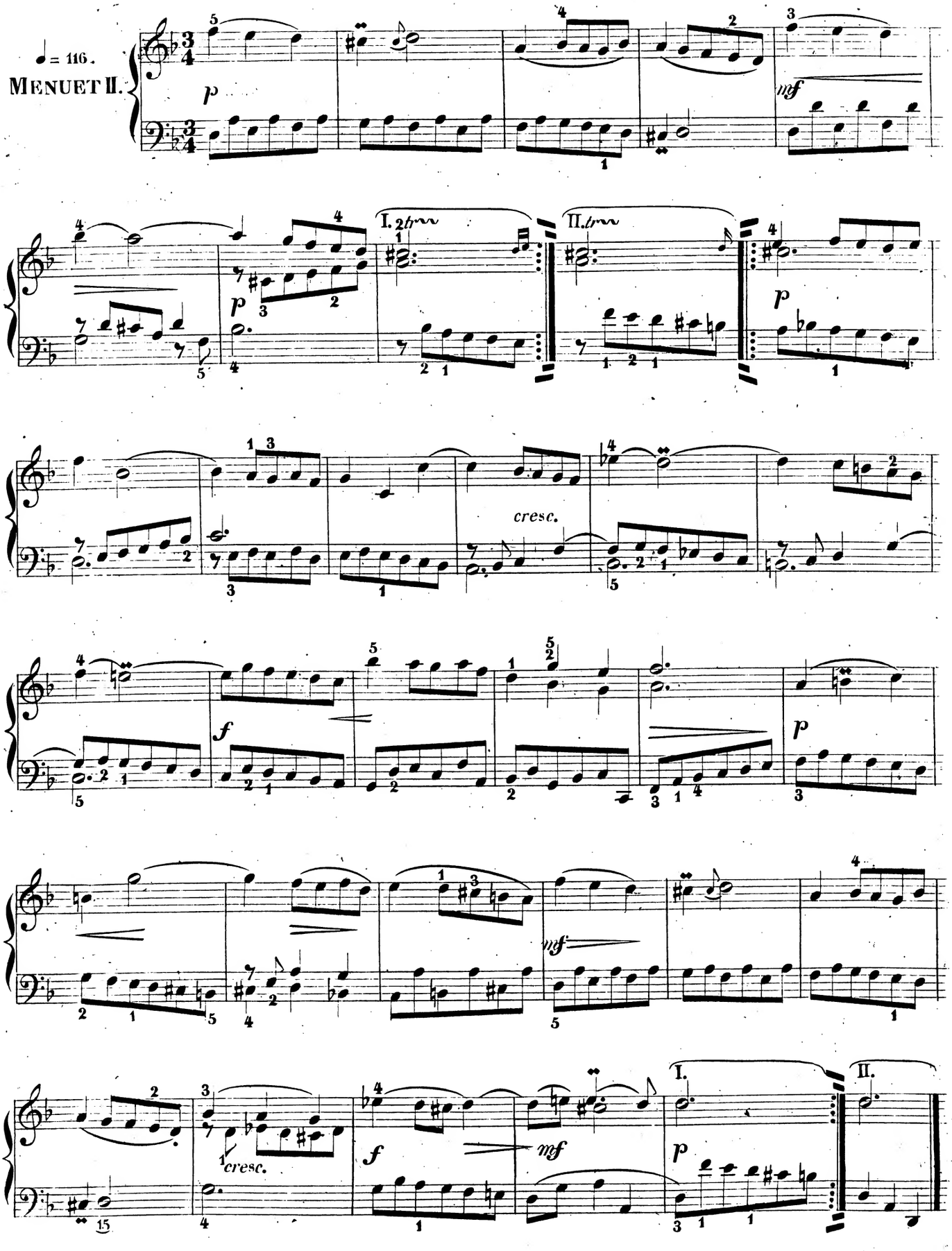
♩ = 116.

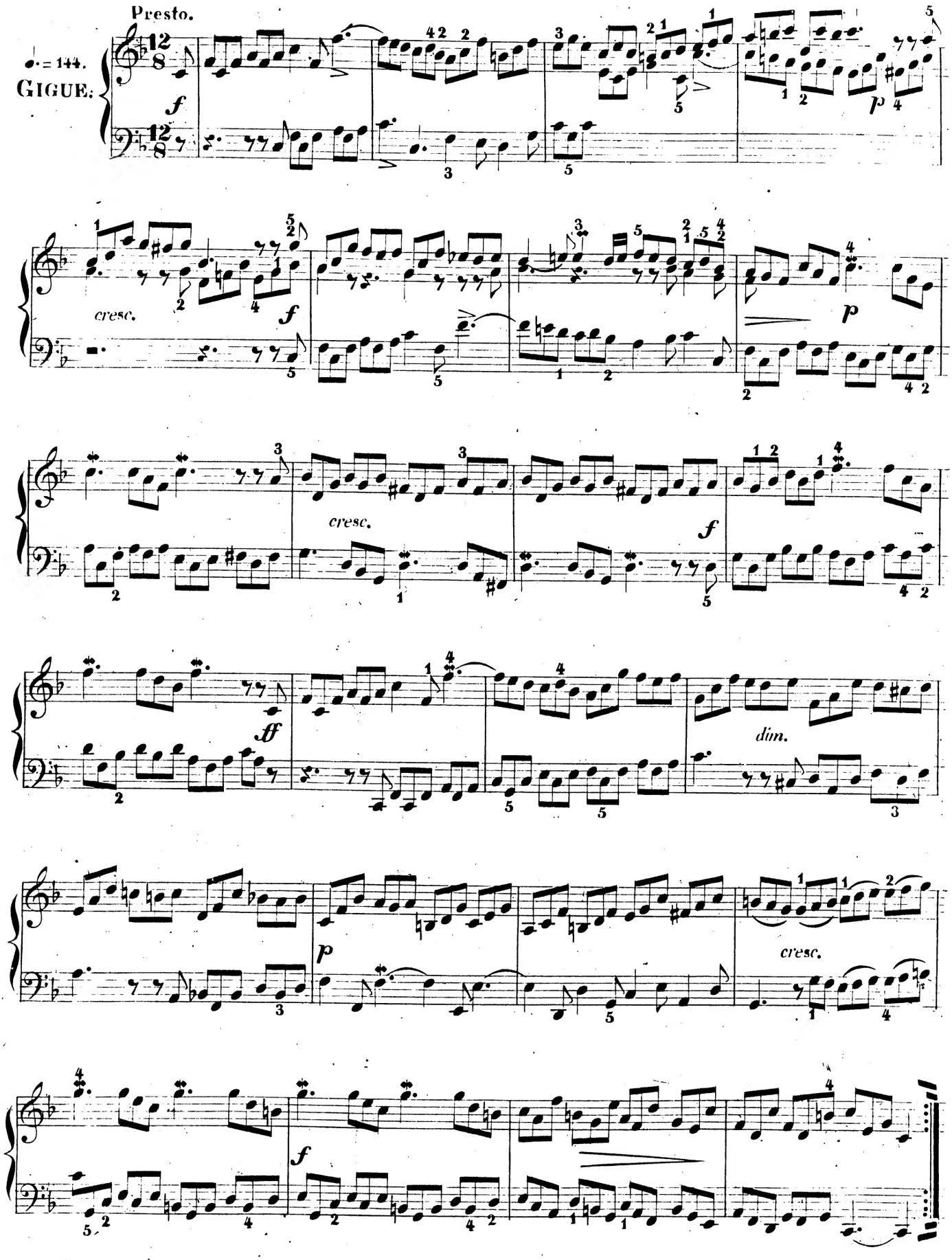
MENUET I.

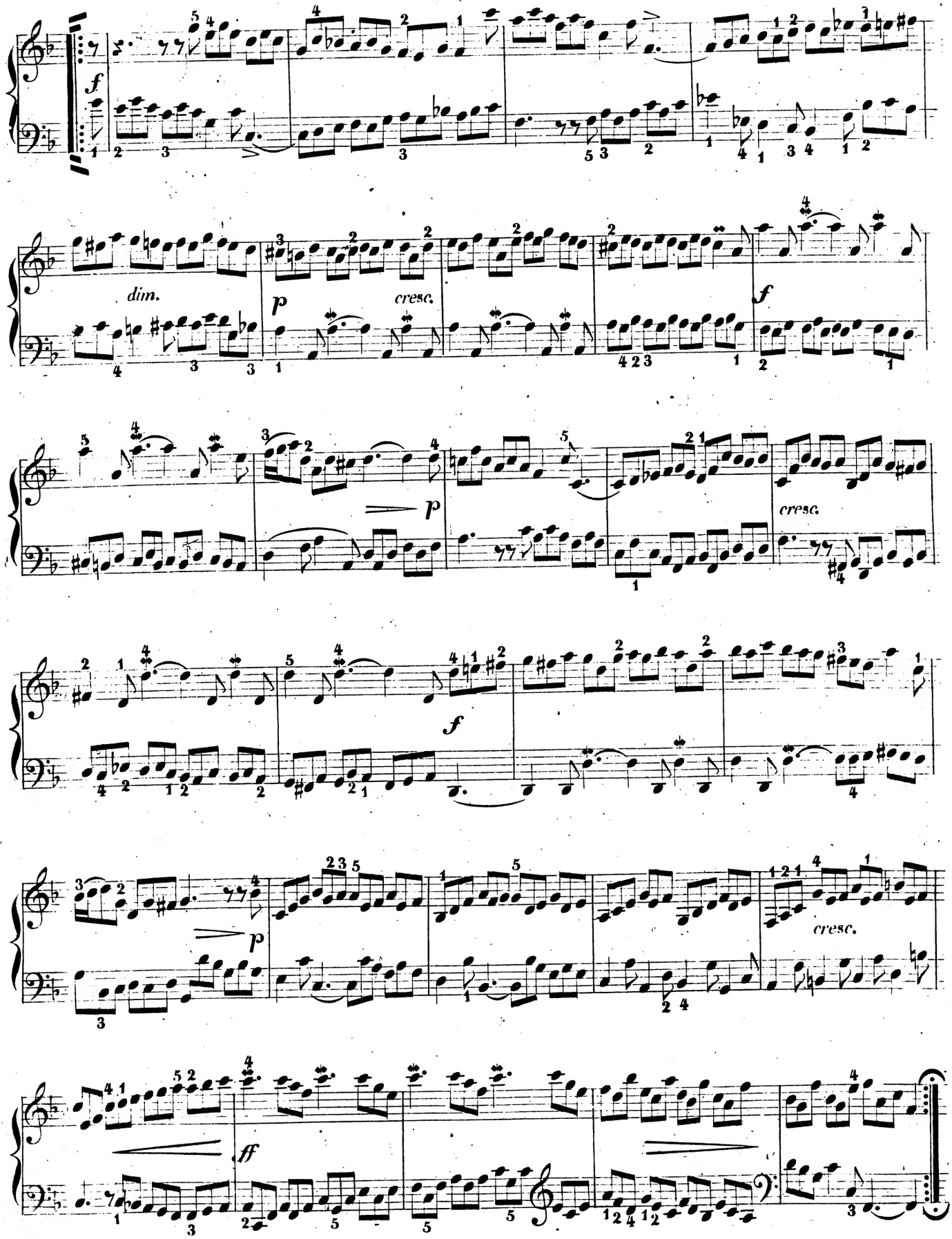


♩ = 116.

MENUET II.




Presto.
♩. = 144.
GIGUE.
cresc.
cresc.
dim.

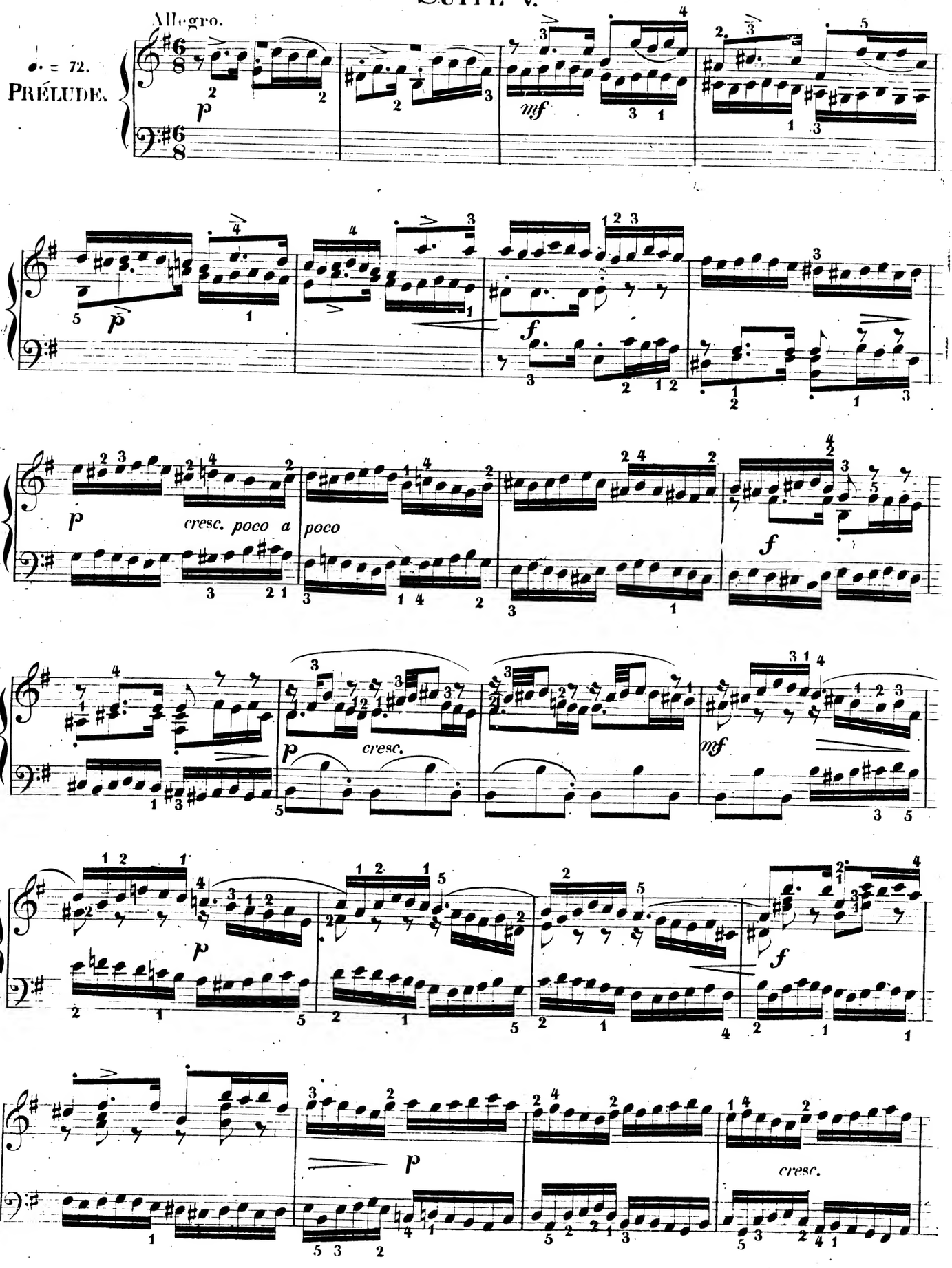

f
dim.
p
cresc.
f
p
cresc.
f
p
cresc.
ff

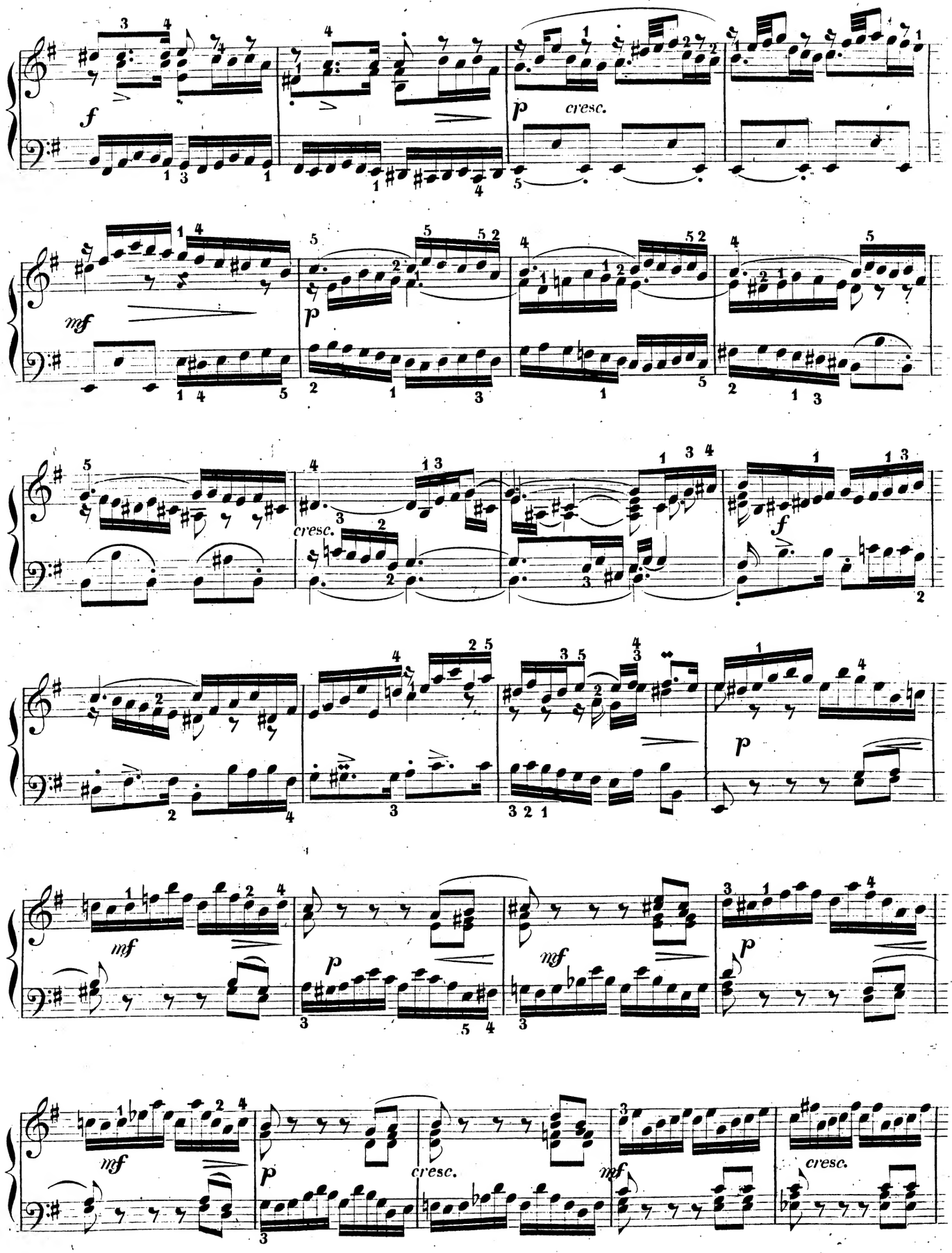
Suite V.

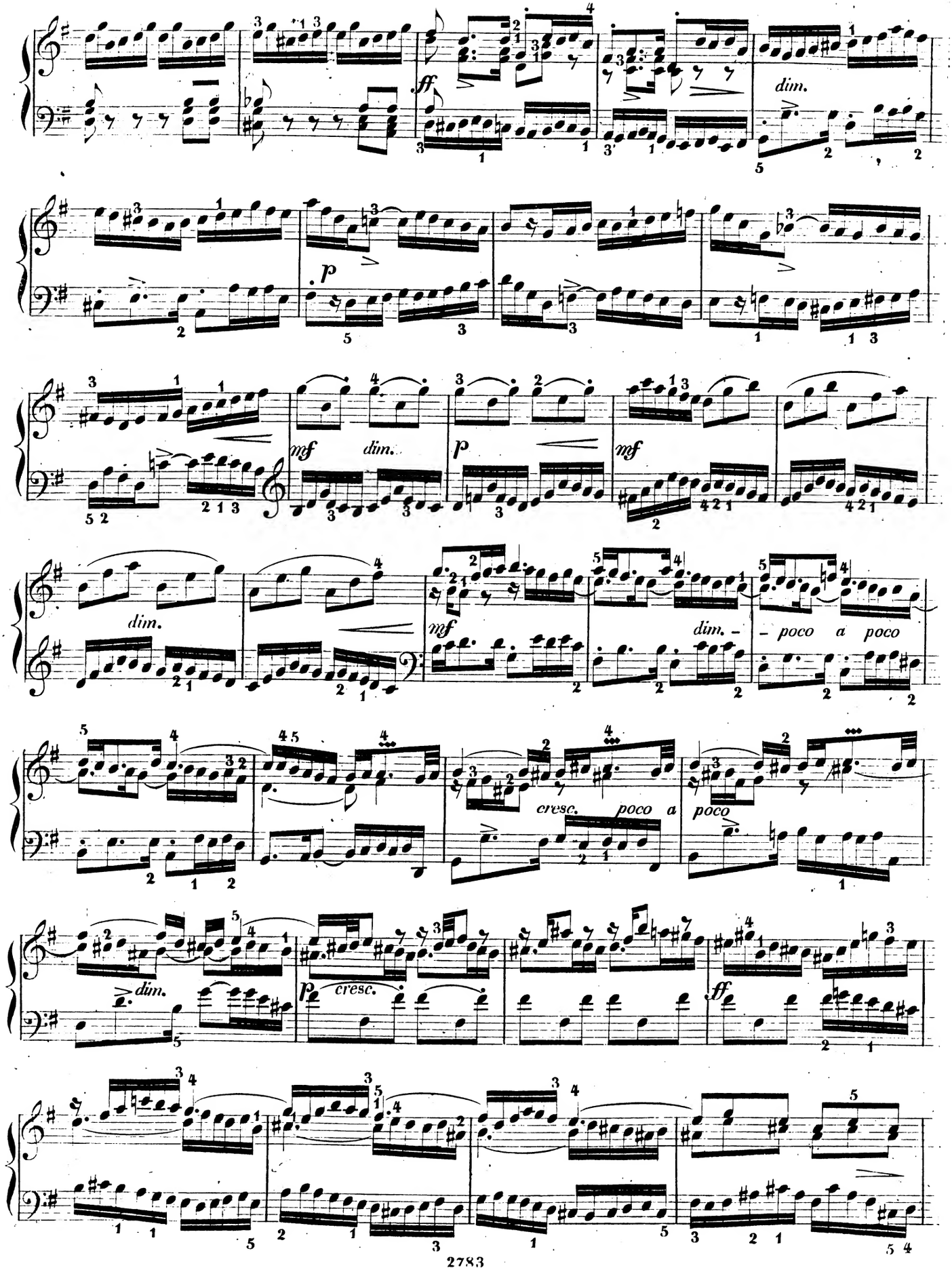
Allegro.

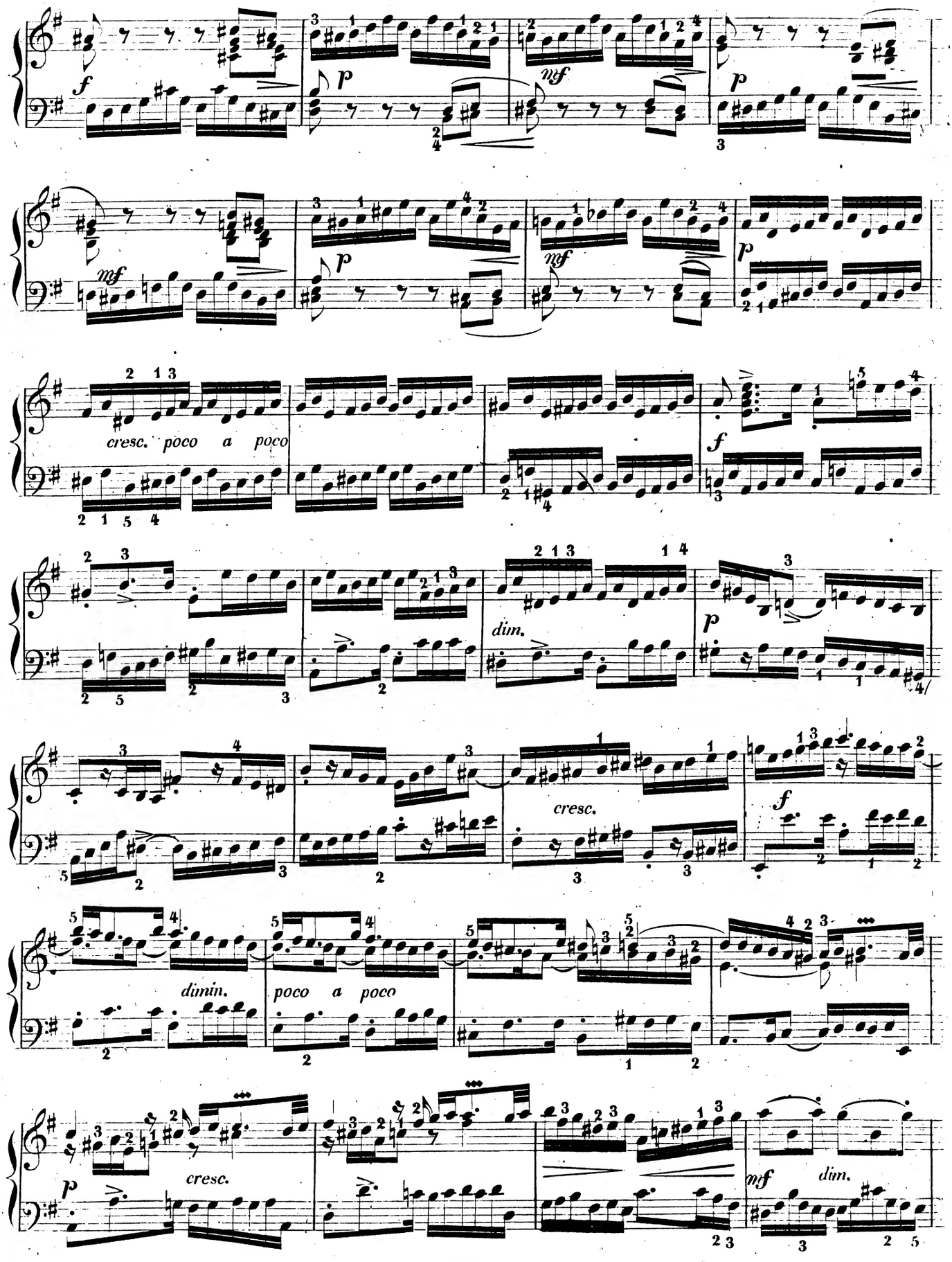
♩. = 72.

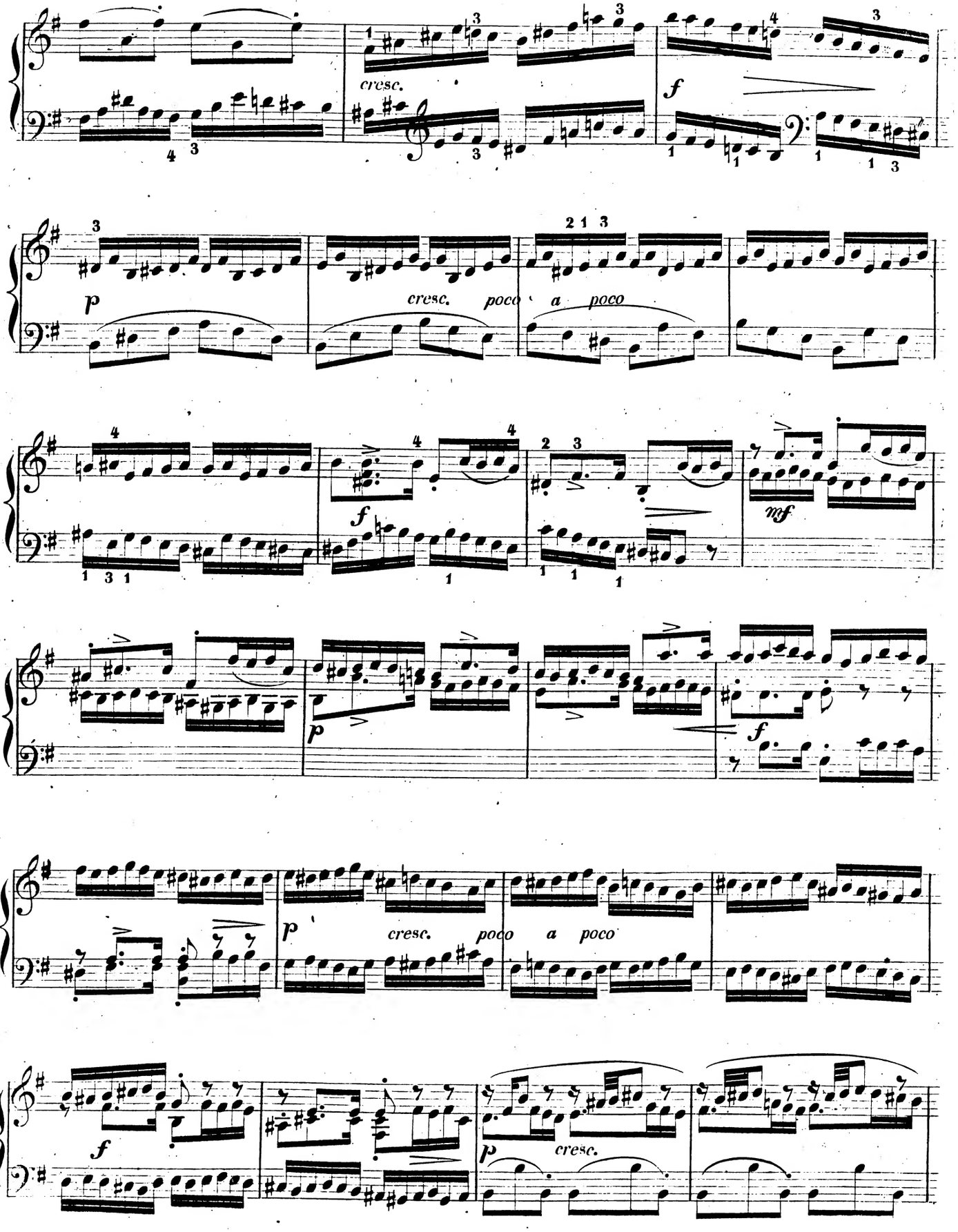
PRÉLUDE.

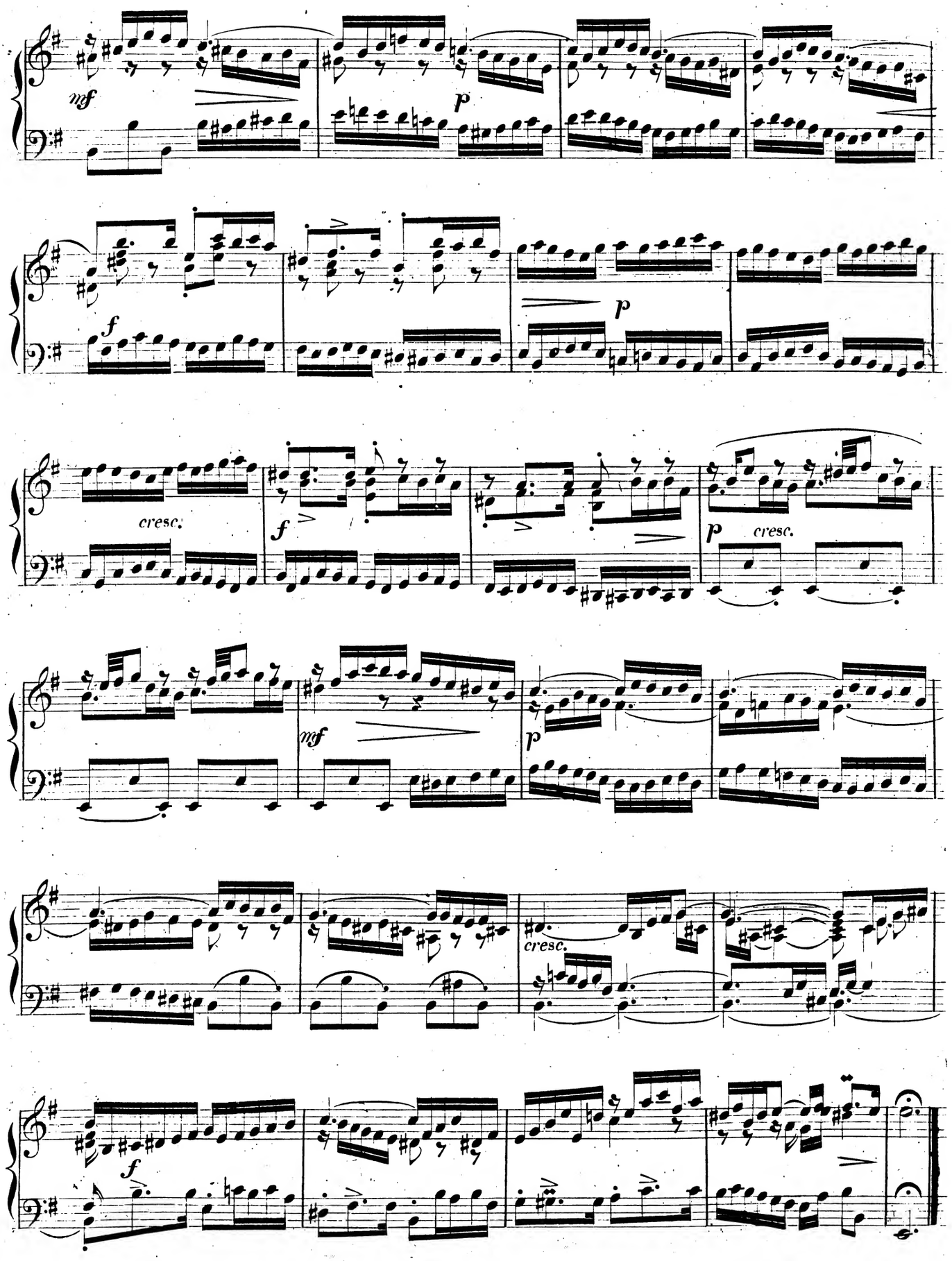



f
p
cresc.
mf
p
cresc.
f
mf
p
mf
p
mf
p
cresc.
mf
cresc.


ff
dim.
p
mf
dim.
p
mf
dim.
mf
dim. –
– poco a poco
cresc.
poco a
poco
dim.
p
cresc.
ff


f
p
mf
p
mf
p
mf
p
cresc. poco a poco
f
dim.
p
cresc.
f
dimin.
poco a poco
p
cresc.
mf
dim.

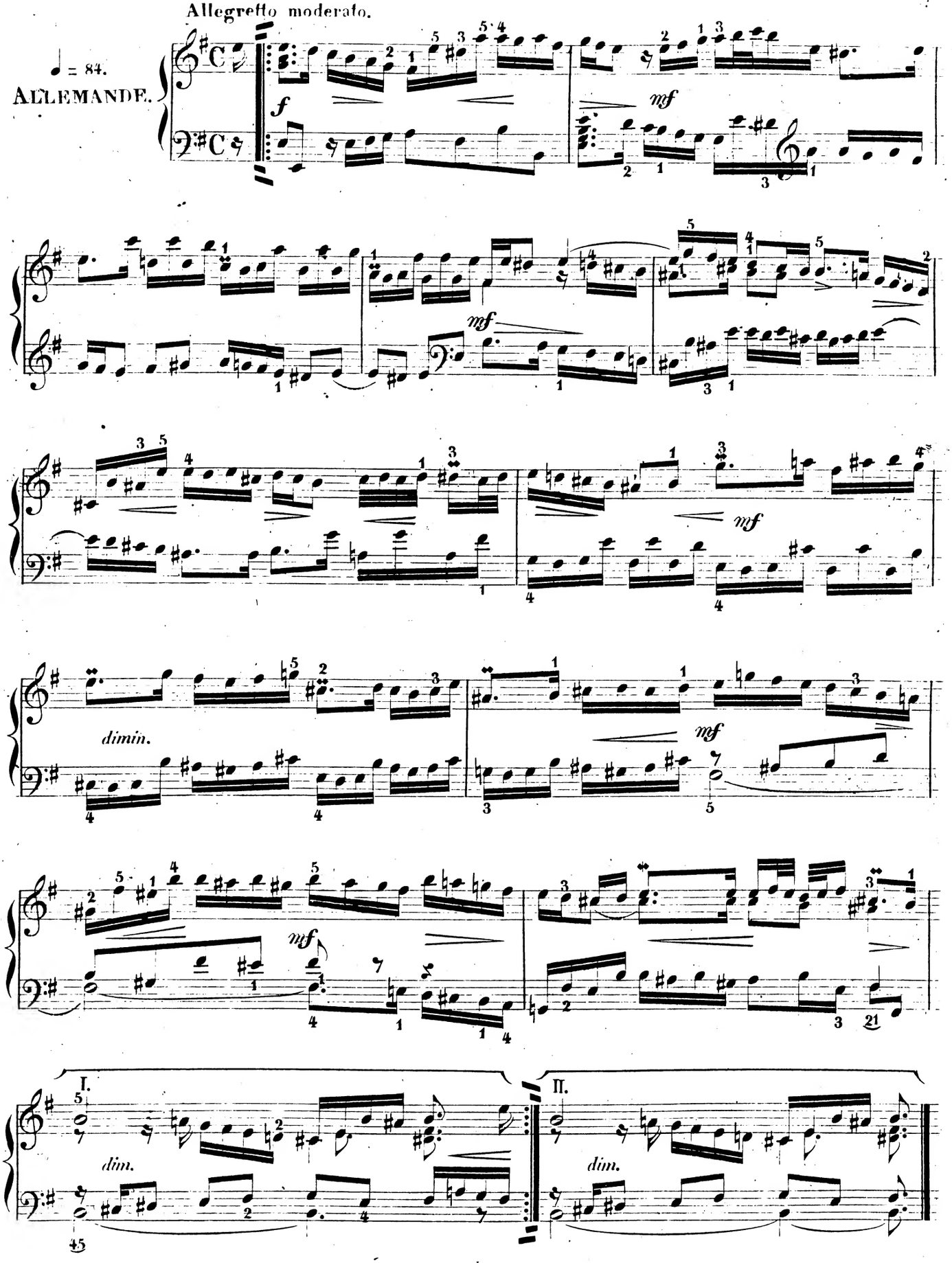

cresc.
f
p
cresc. poco a poco
f
mf
p
f
p
cresc. poco a poco
f
p
cresc.

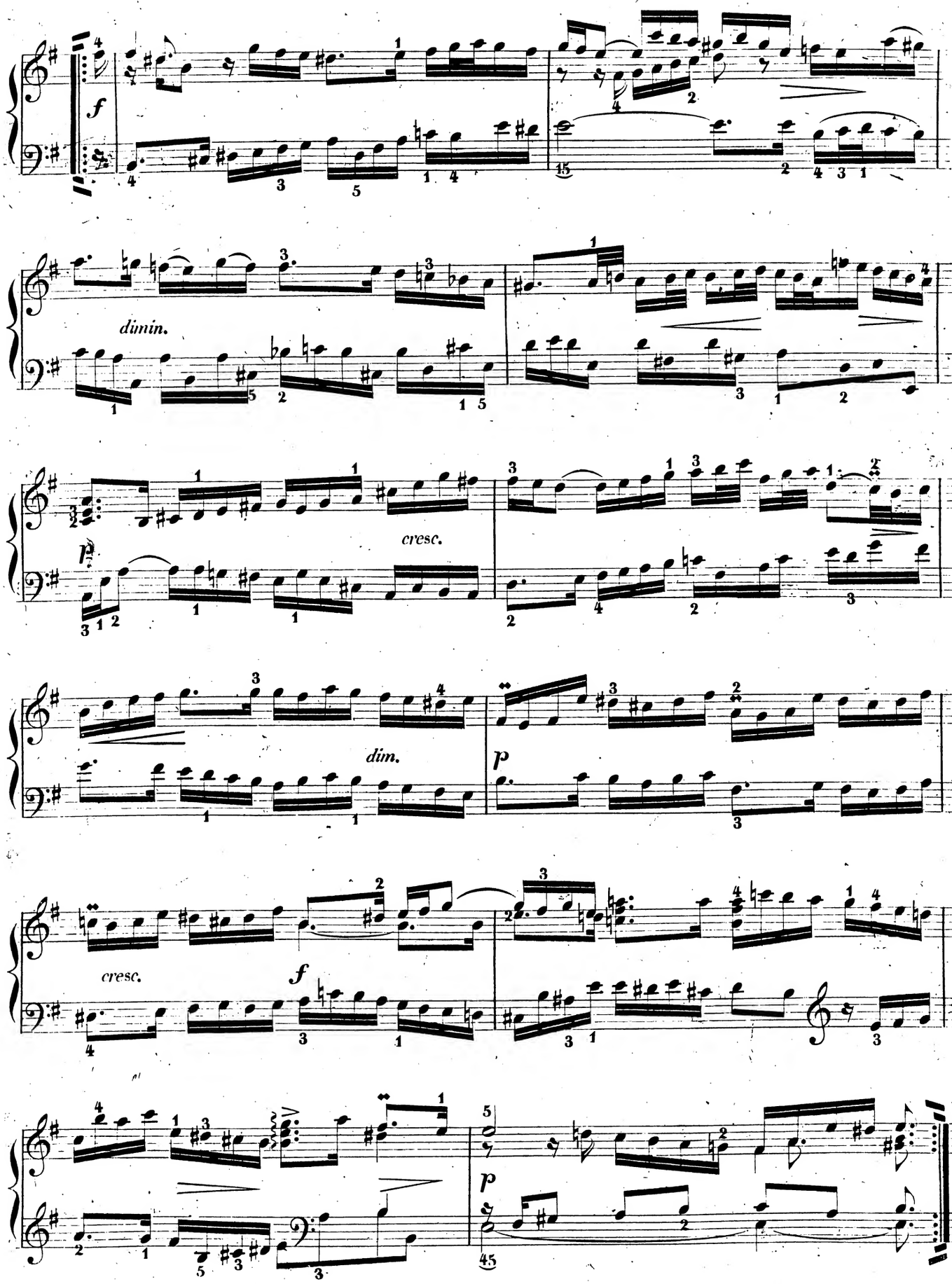

mf
p
f
p
cresc.
f
p
cresc.
mf
p
cresc.
f

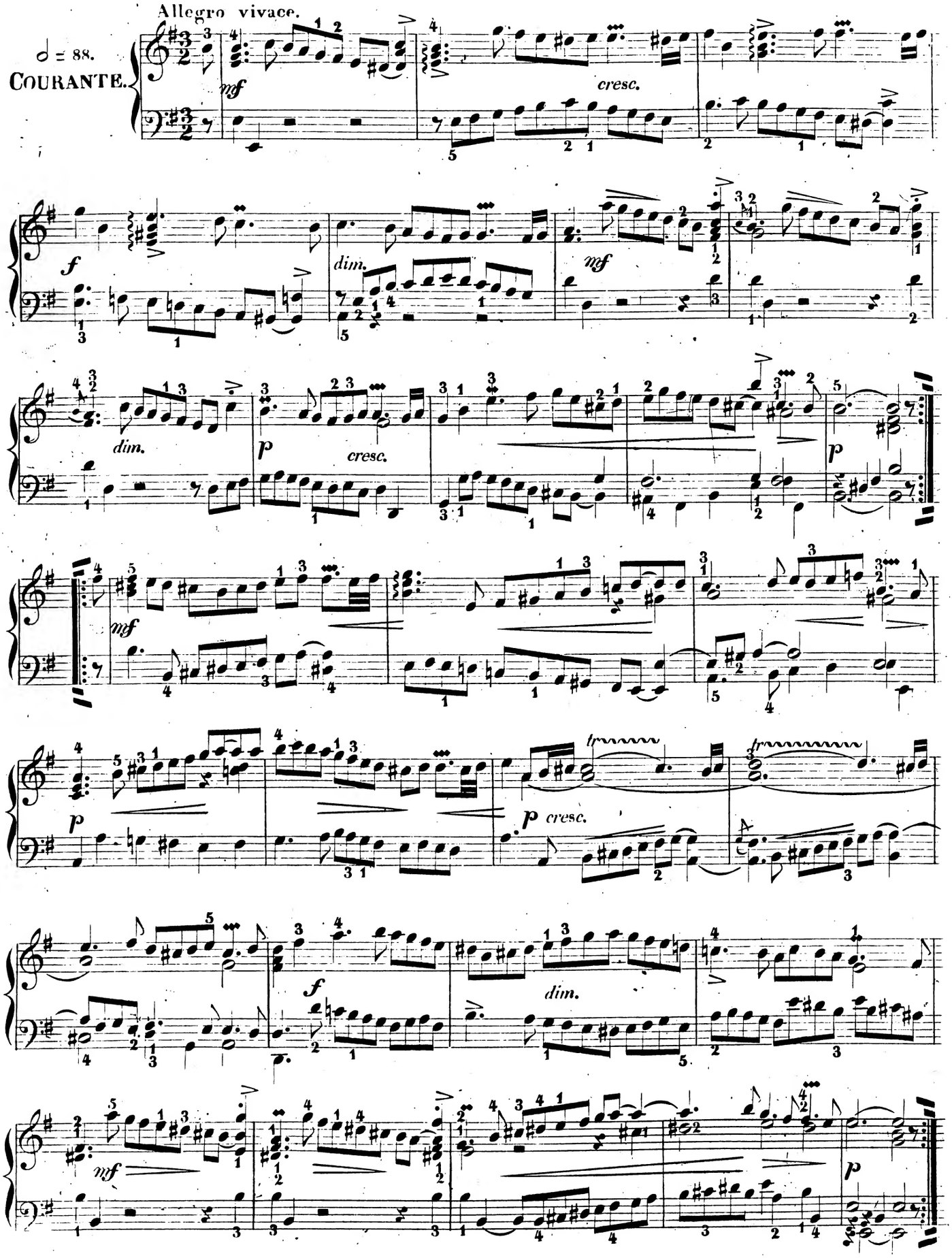
Allegretto moderato.

♩ = 84.

ALLEMANDE.



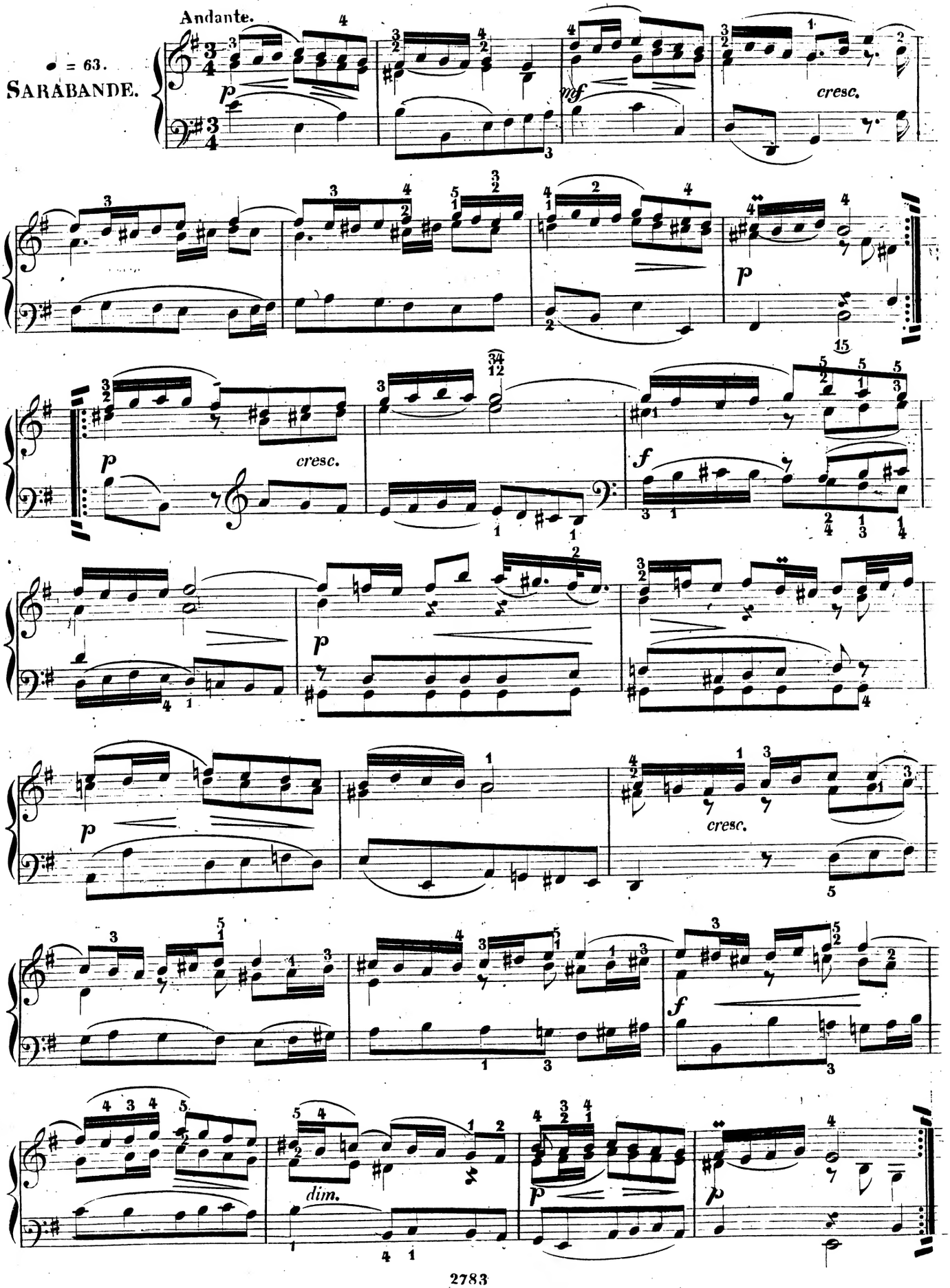

f
dimin.
p
cresc.
dim.
p
cresc.
f
p


Allegro vivace.
♩ = 88.
COURANTE.
mf
cresc.
f
dim.
mf
dim.
p
cresc.
p
mf
p
tr
p cresc.
tr
f
dim.
mf
p

Andante.

♩ = 63.

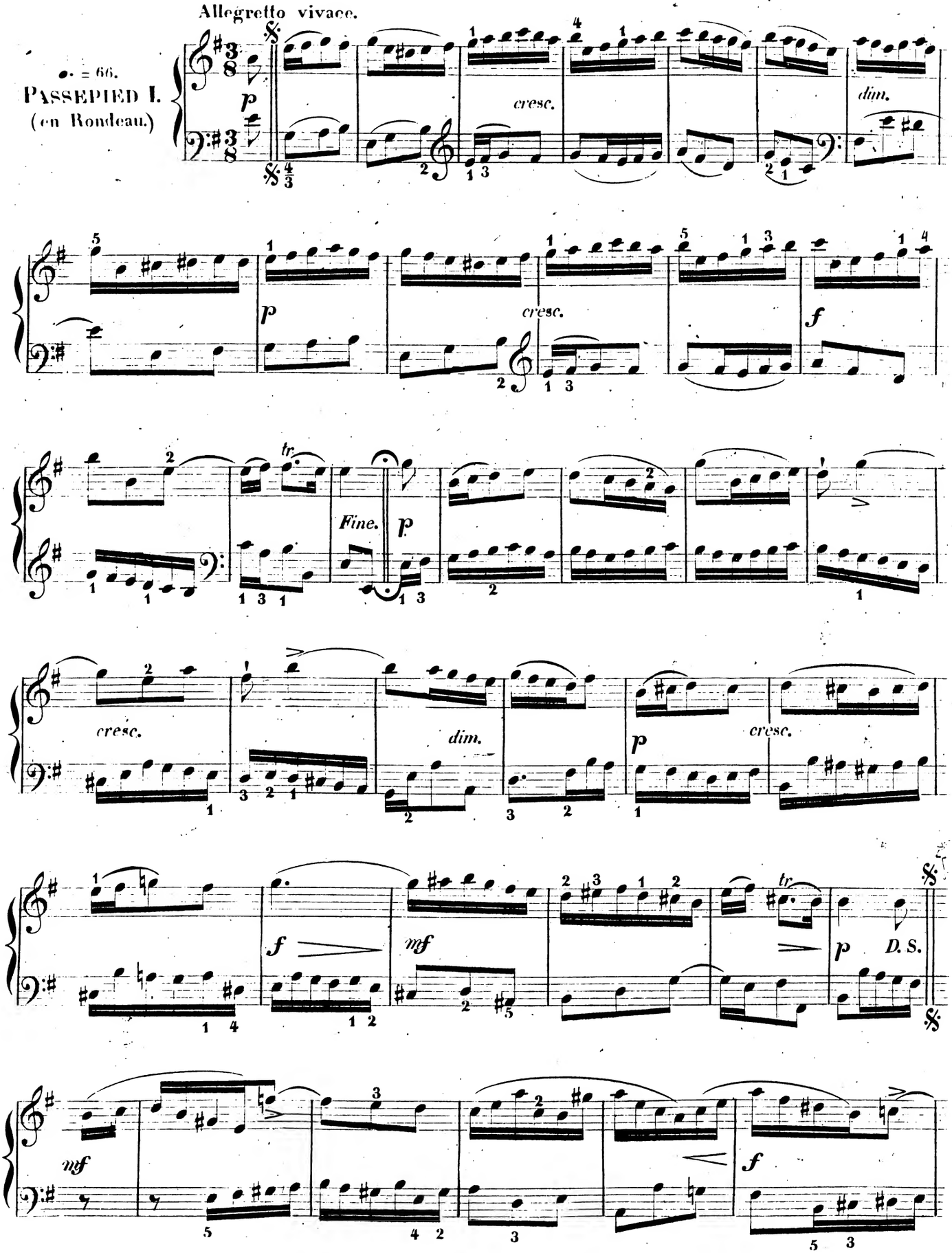
SARABANDE.

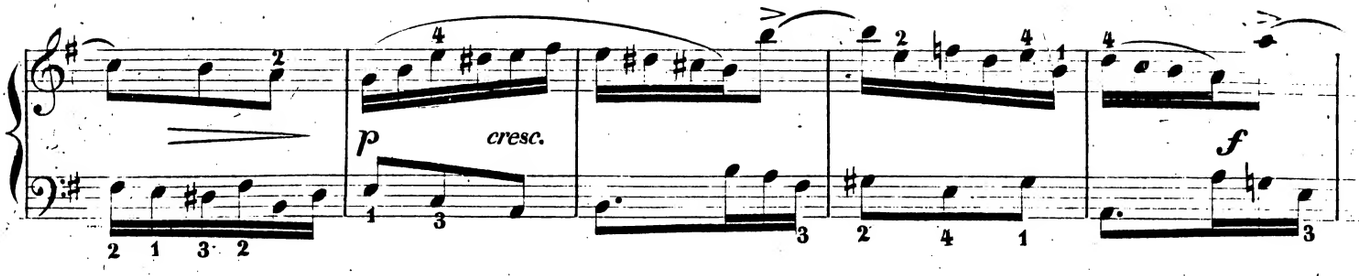


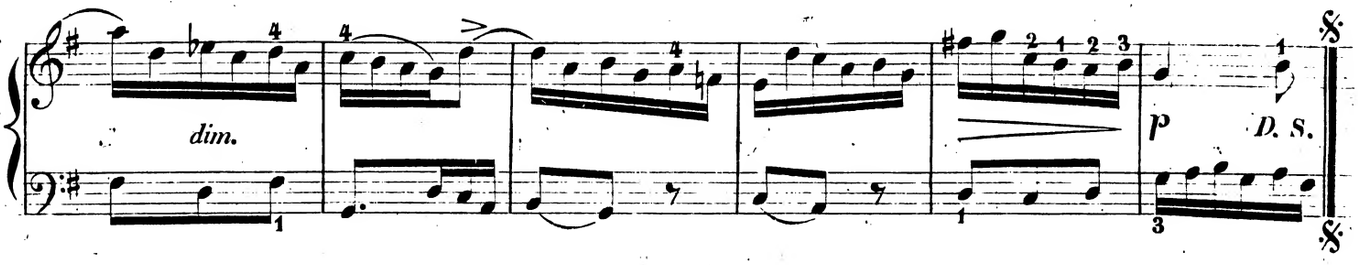
Allegretto vivace.

♩. = 66.

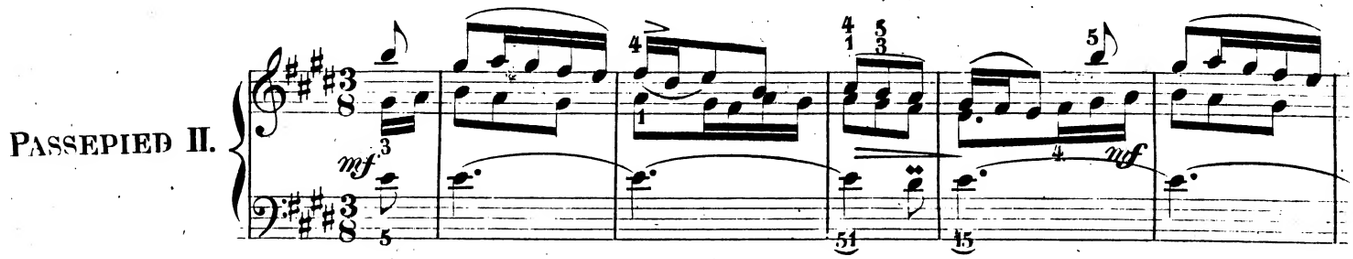
PASSEPIED I.
(en Rondeau.)

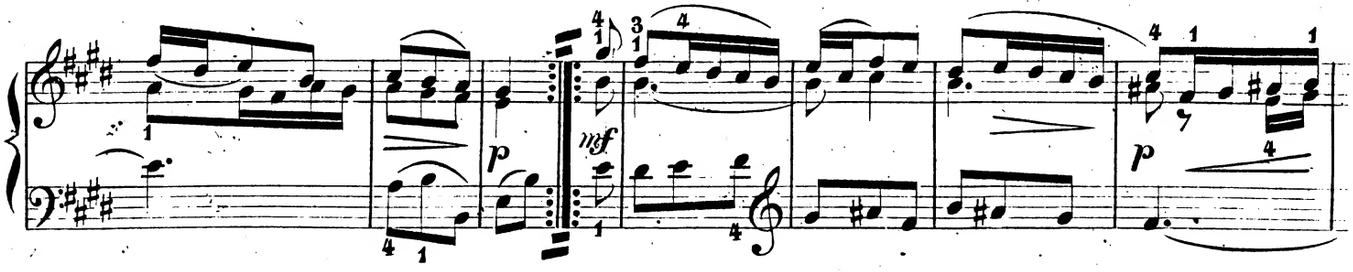


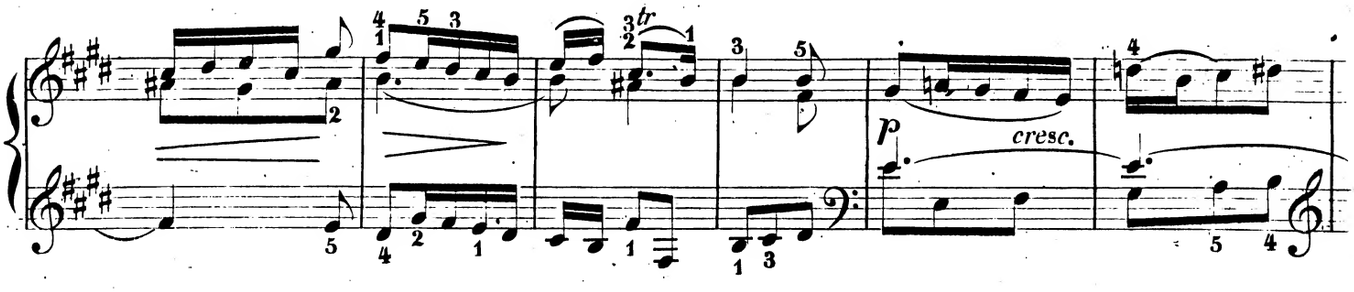


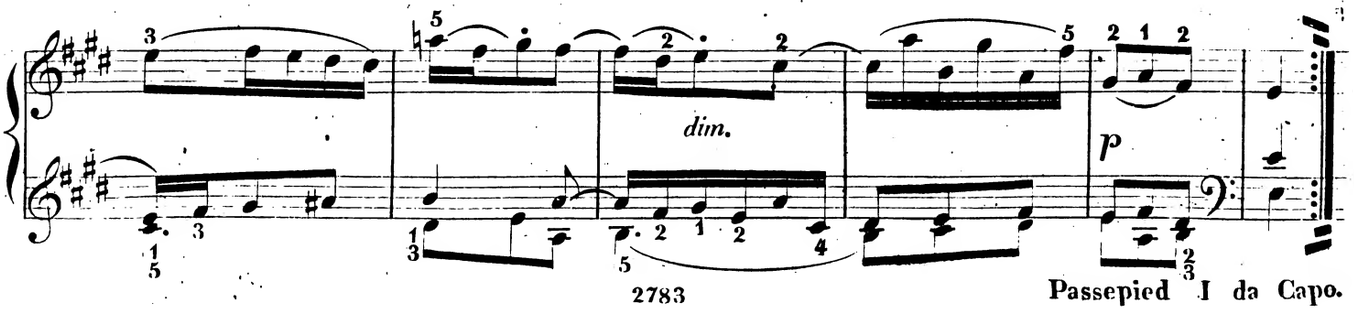


PASSEPIED II.

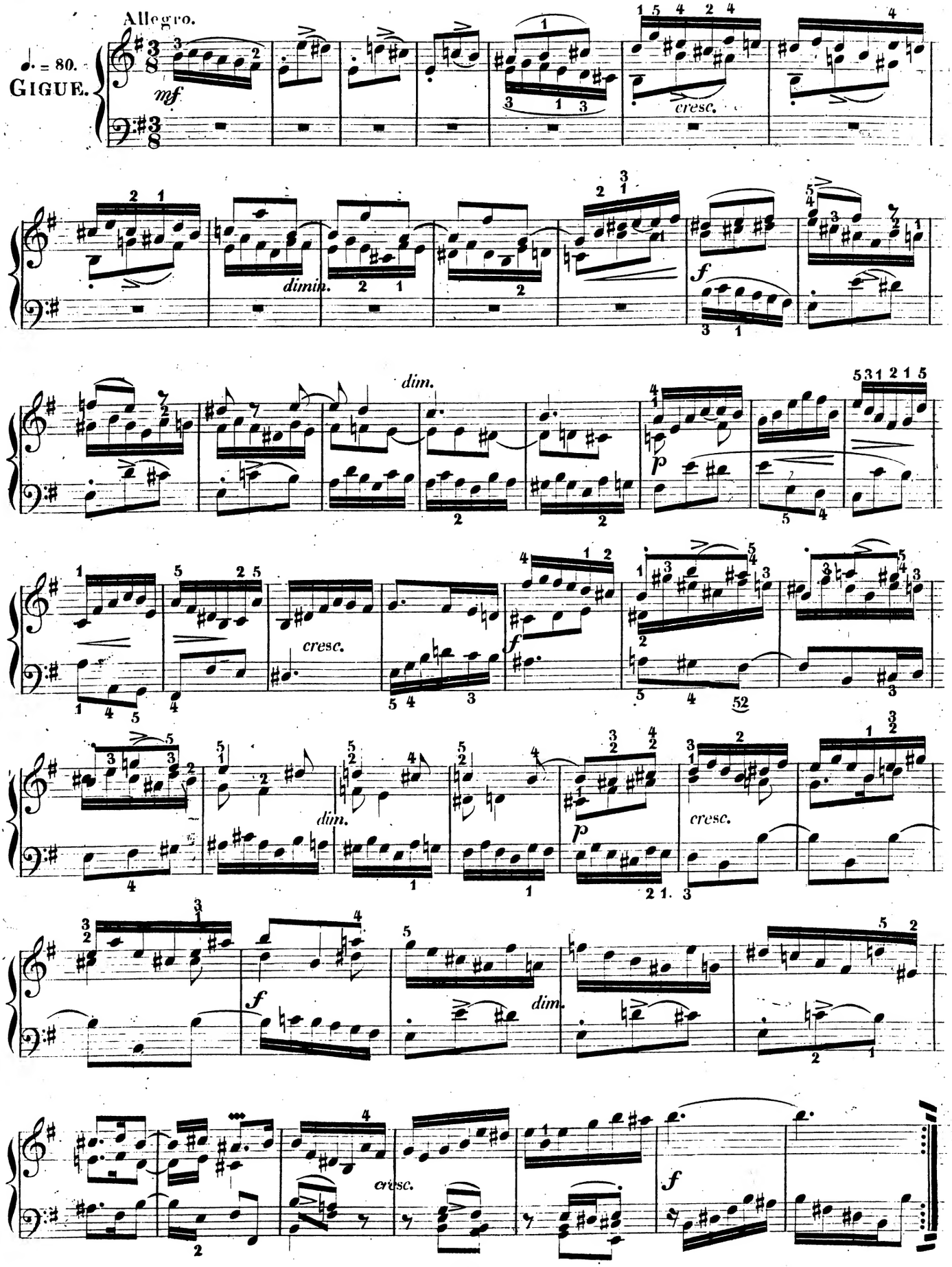


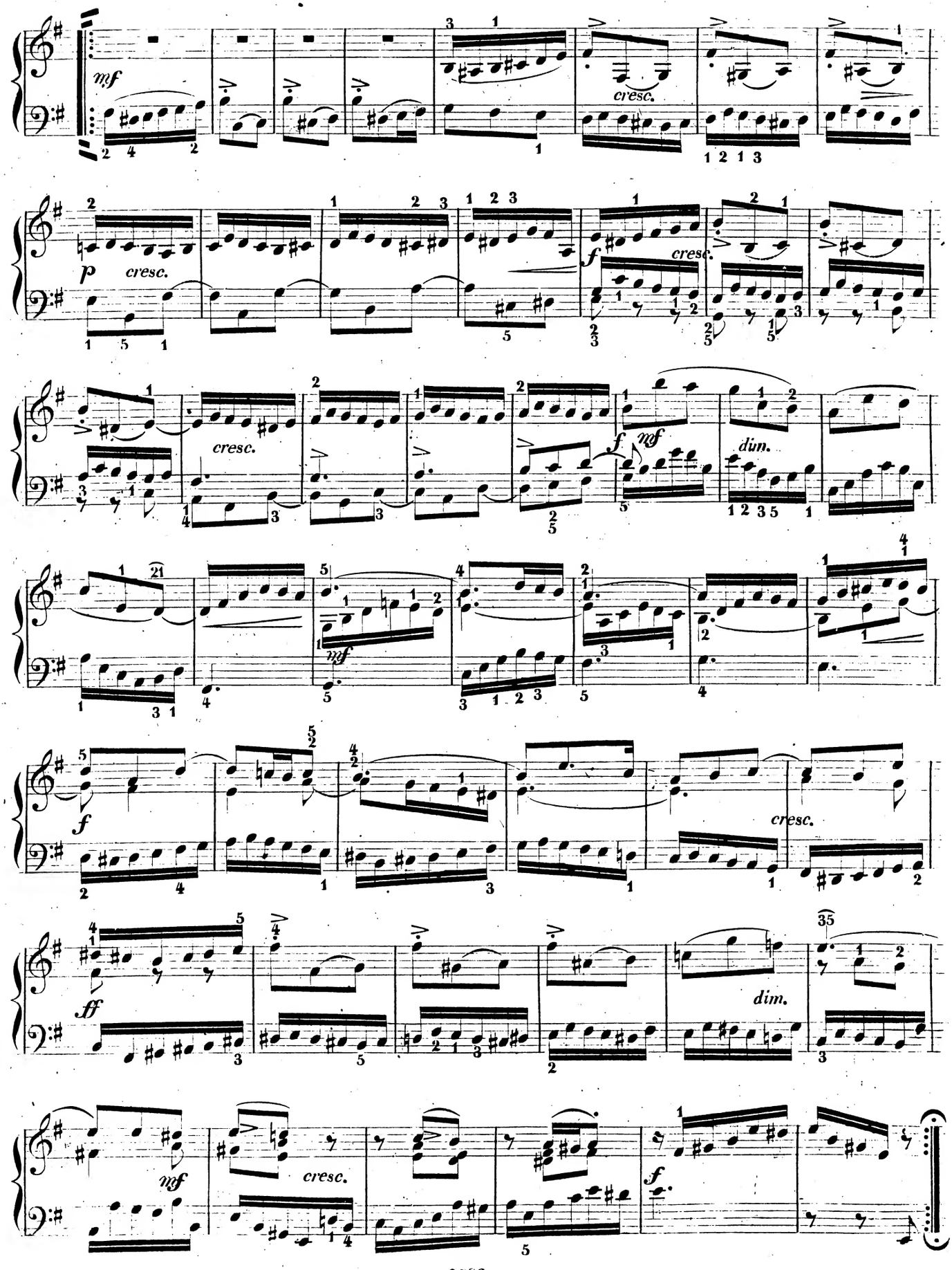




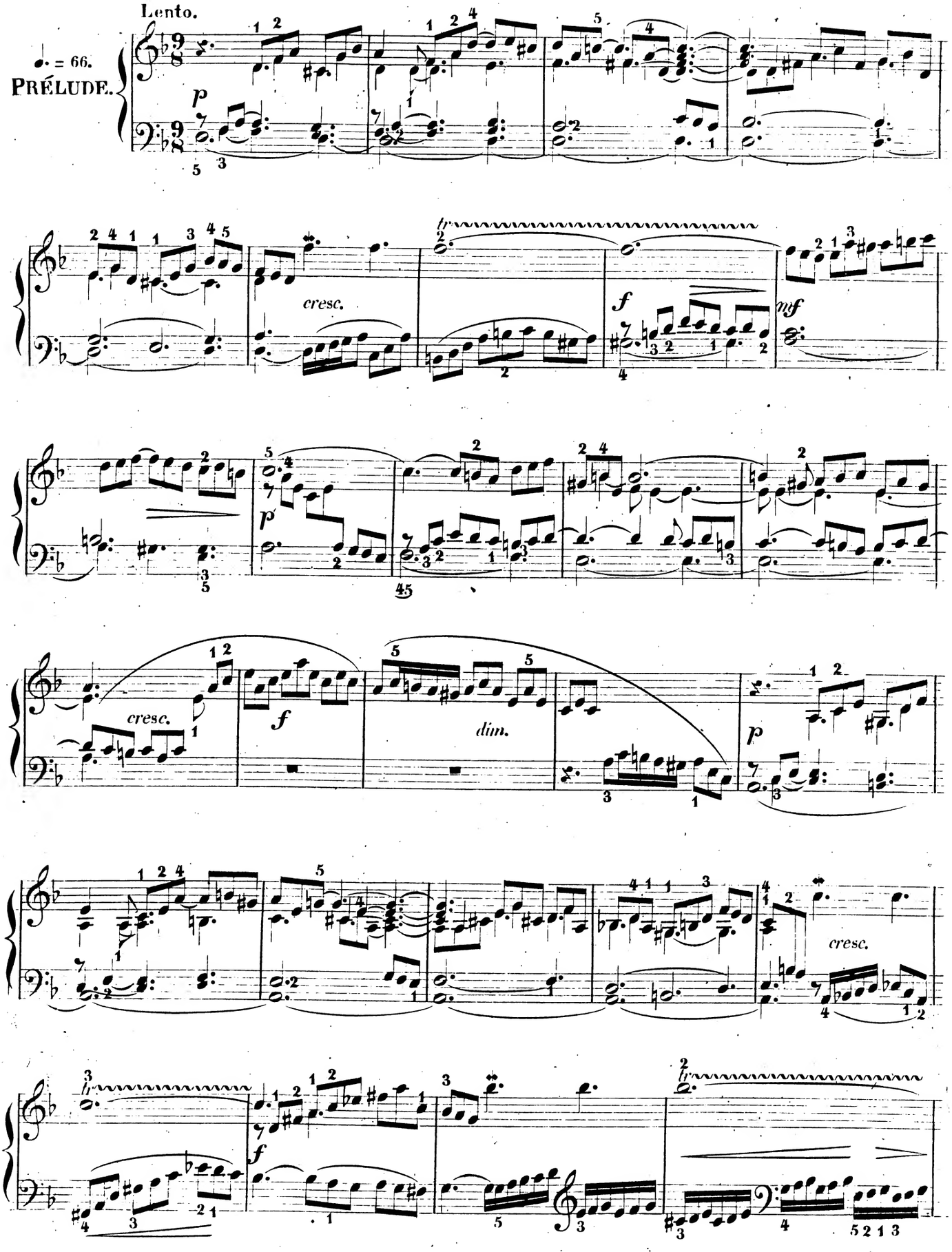


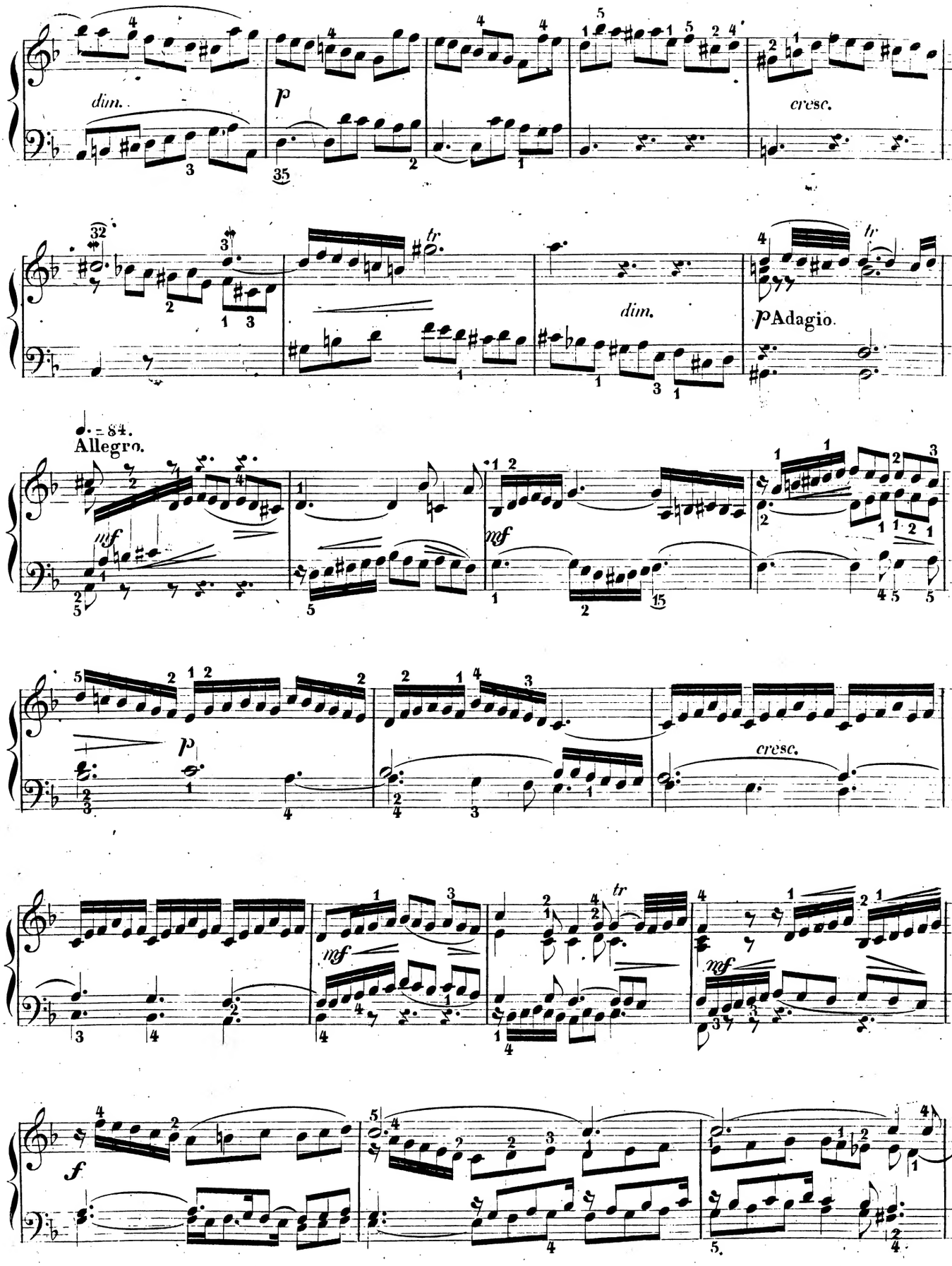
Passepied I da Capo.

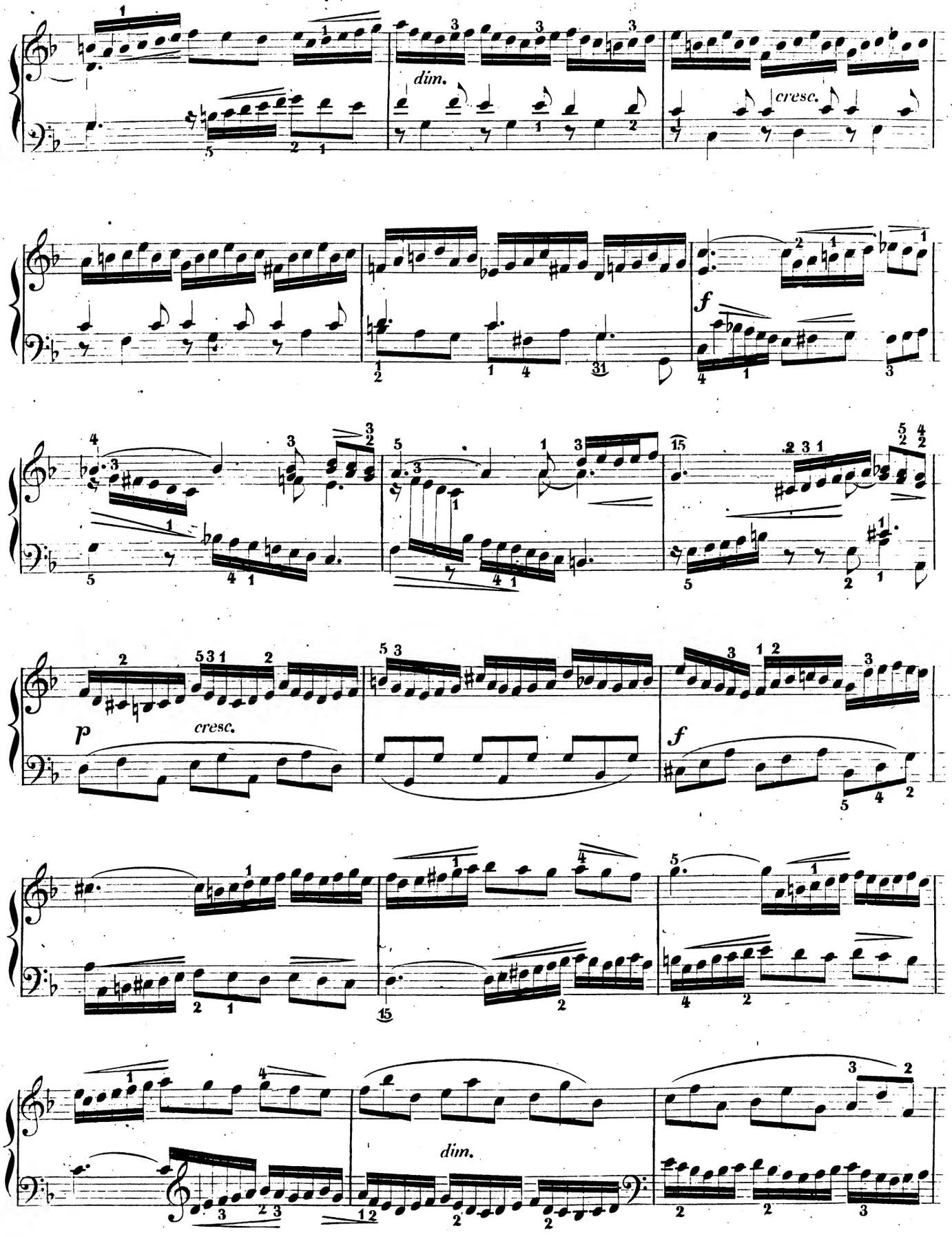

Allegro.
♩. = 80.
GIGUE.
mf
cresc.
dimin.
f
dim.
p
cresc.
f
52
dim.
p
cresc.
f
dim.
cresc.
f

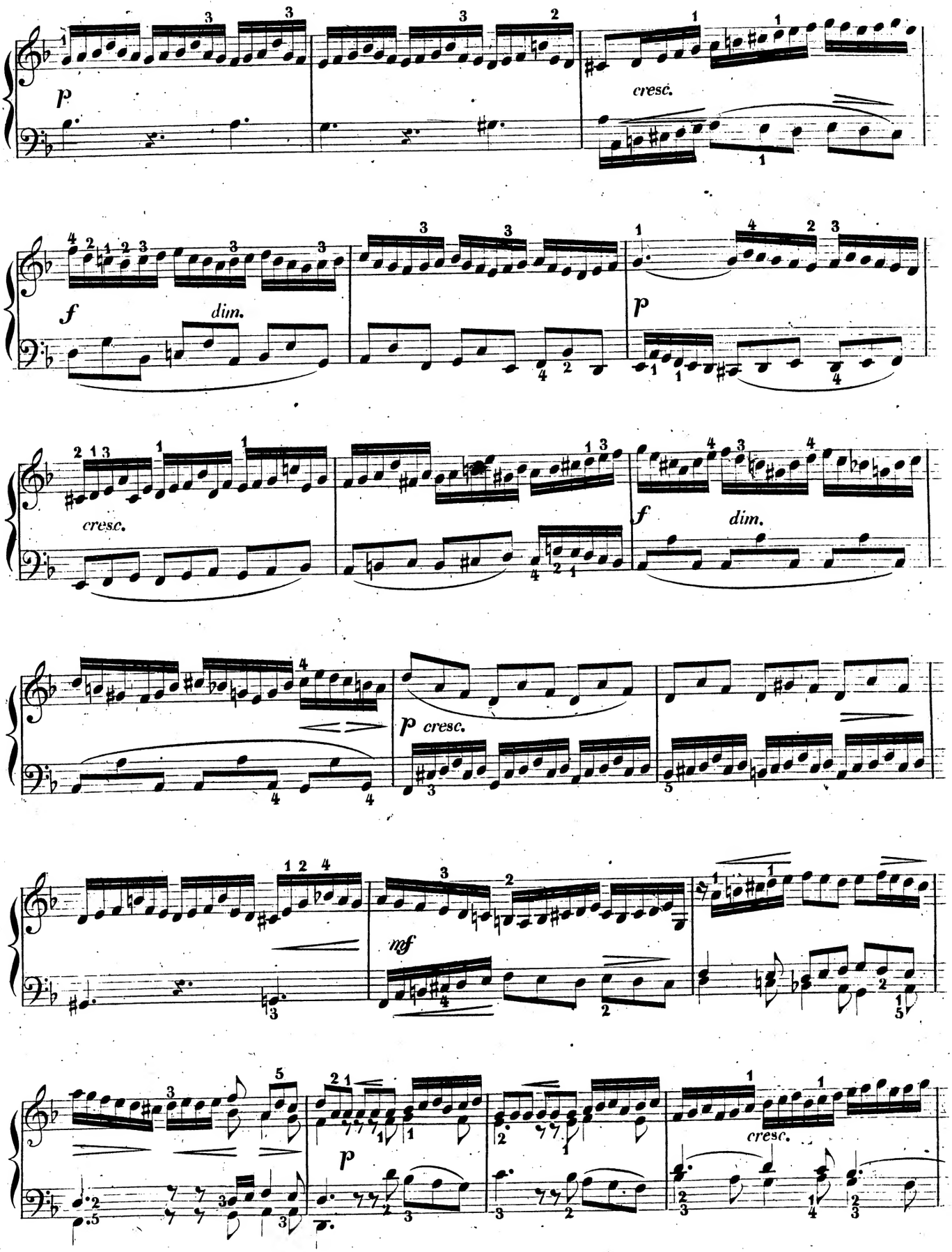

mf
cresc.
p
cresc.
f
cresc.
cresc.
f
mf
dim.
mf
f
cresc.
ff
dim.
mf
cresc.
f

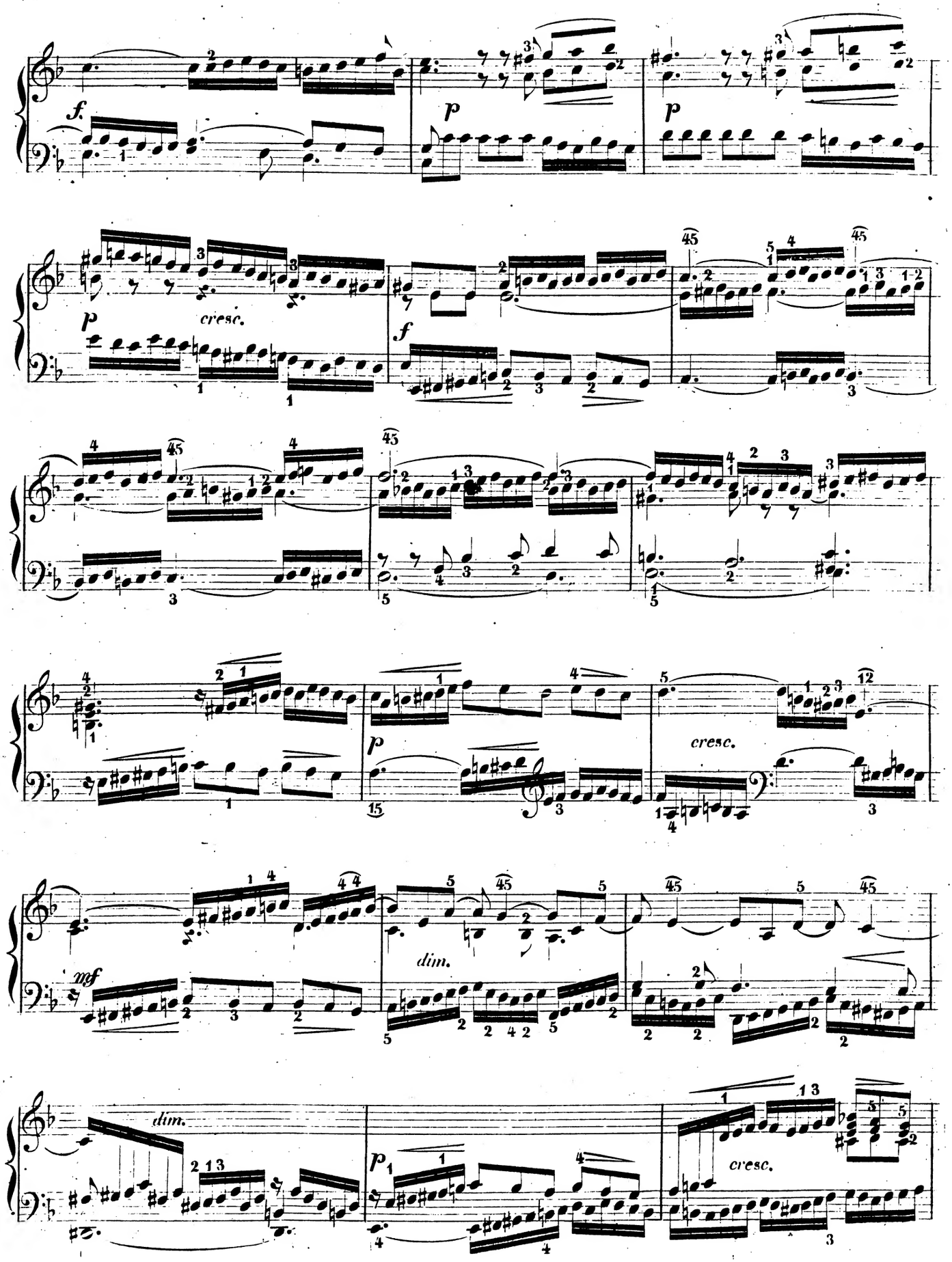
Suite VI.

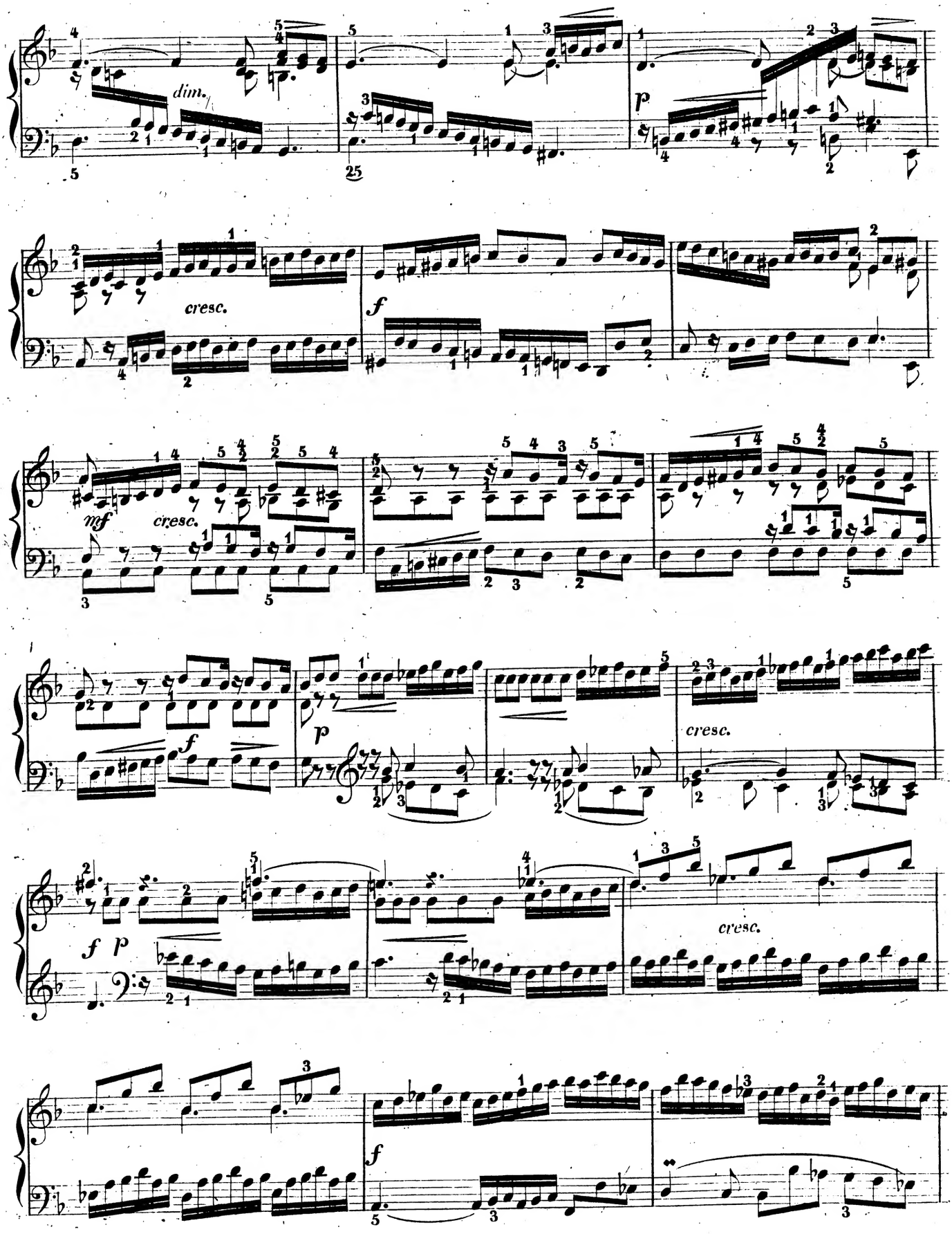


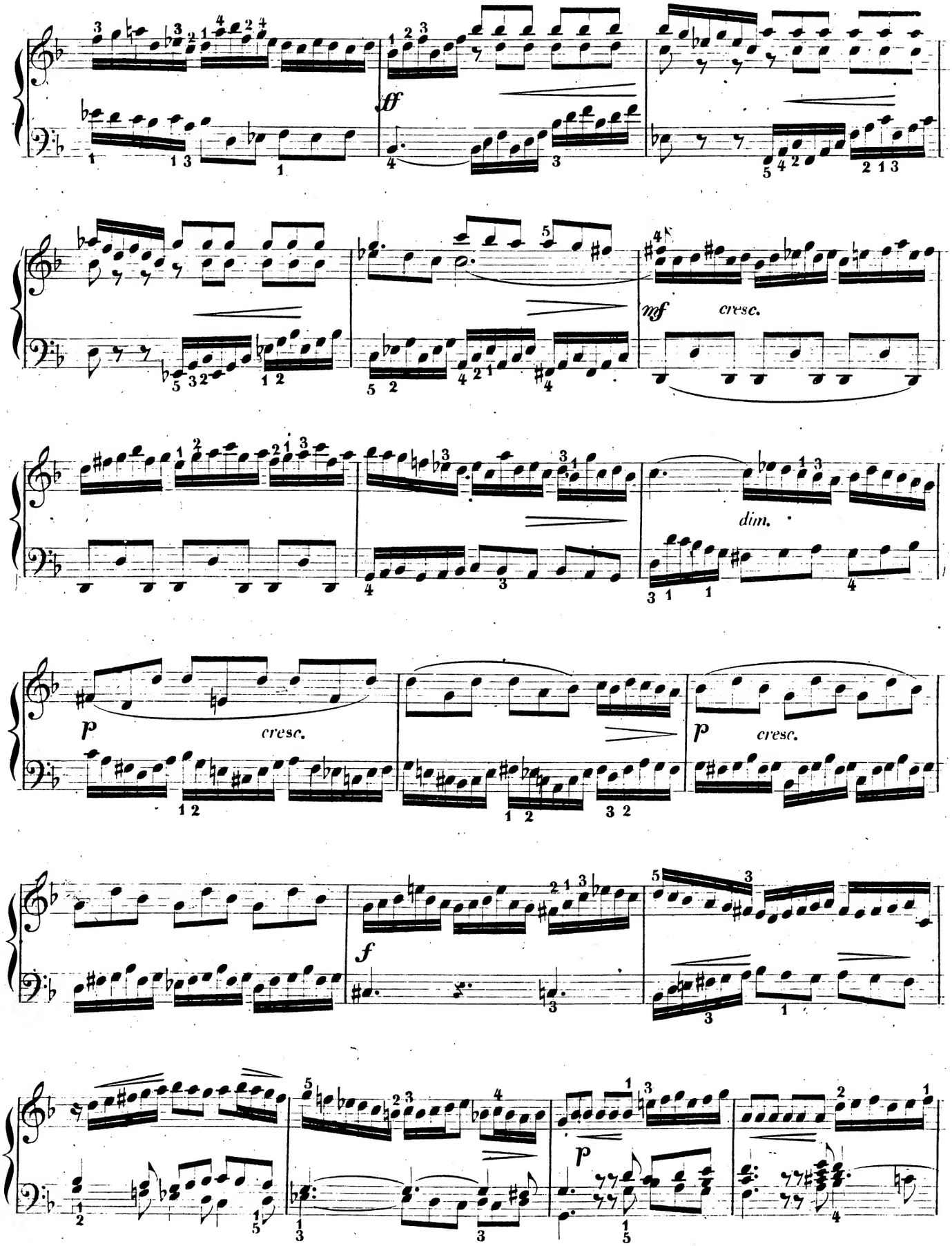

dim.
p
cresc.
tr
dim.
p Adagio.
tr
♩. = 84.
Allegro.
mf
mf
p
cresc.
mf
tr
mf
f

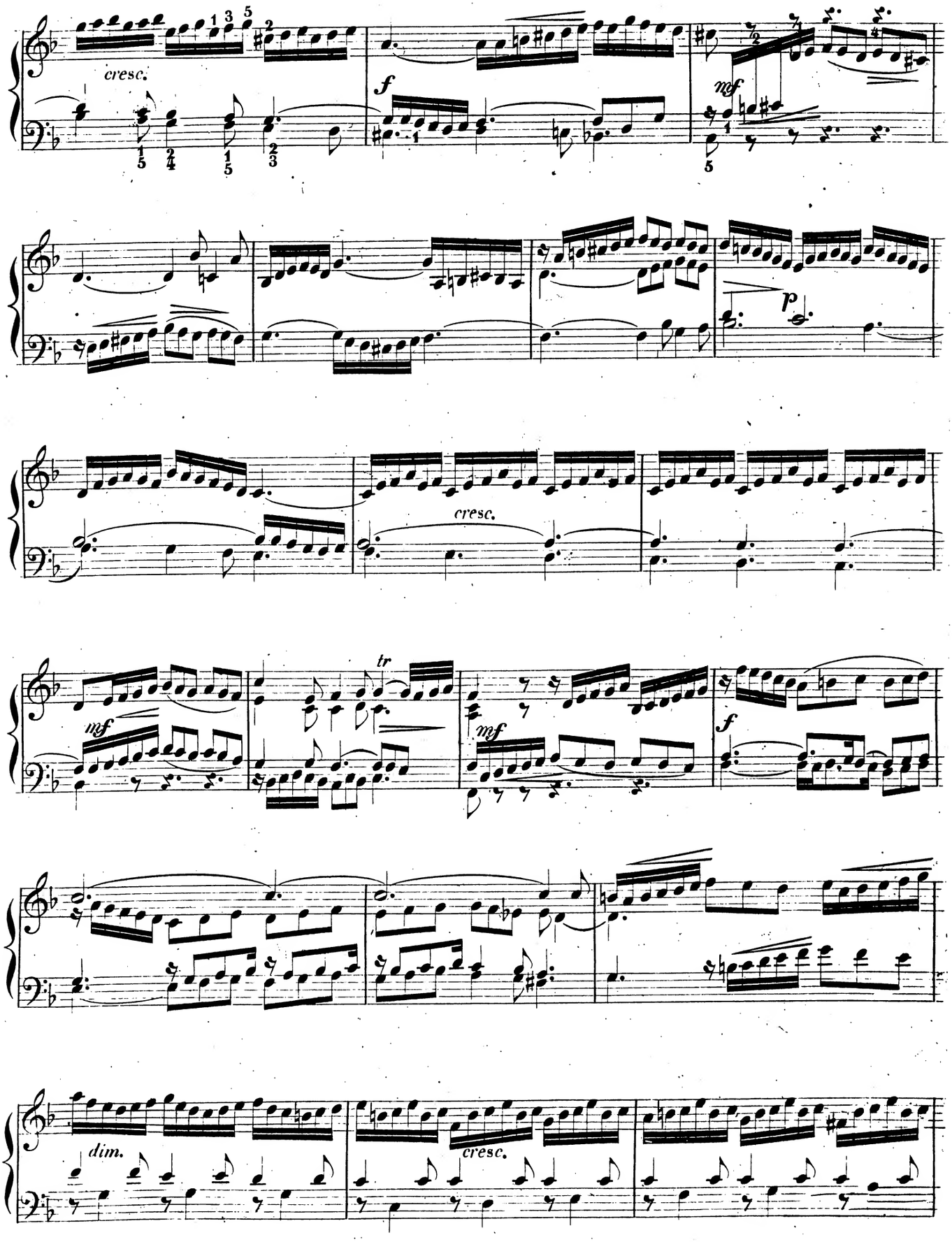

dim.
cresc.
f
p
cresc.
f
dim.

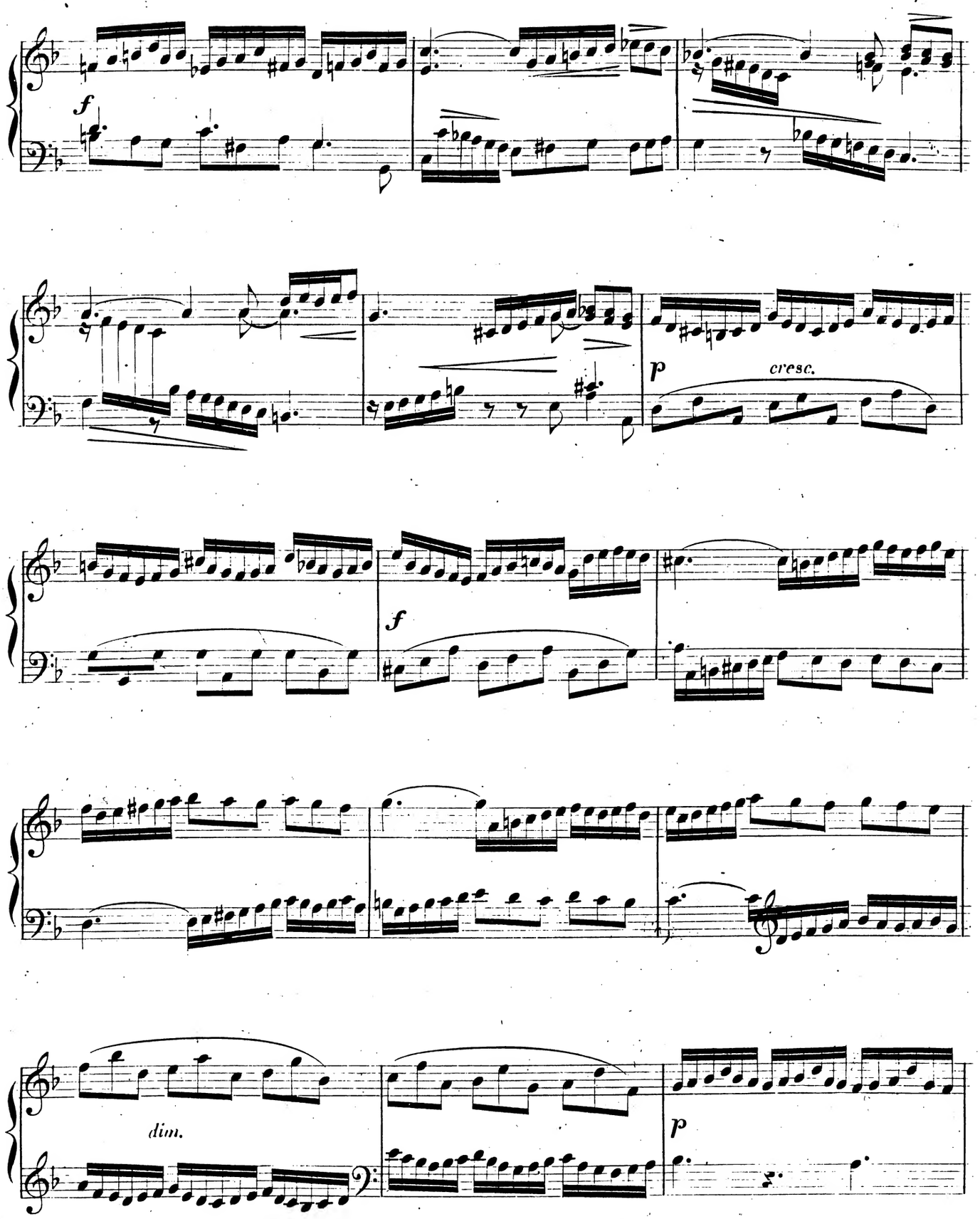

p
cresc.
f
dim.
p
cresc.
f
dim.
p cresc.
mf
p
cresc.

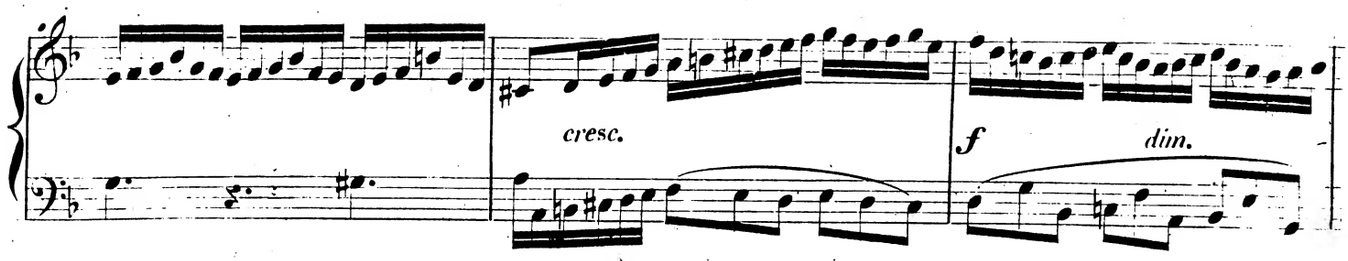

f.
p
p
p
cresc.
f
p
cresc.
mf
dim.
dim.
p
cresc.

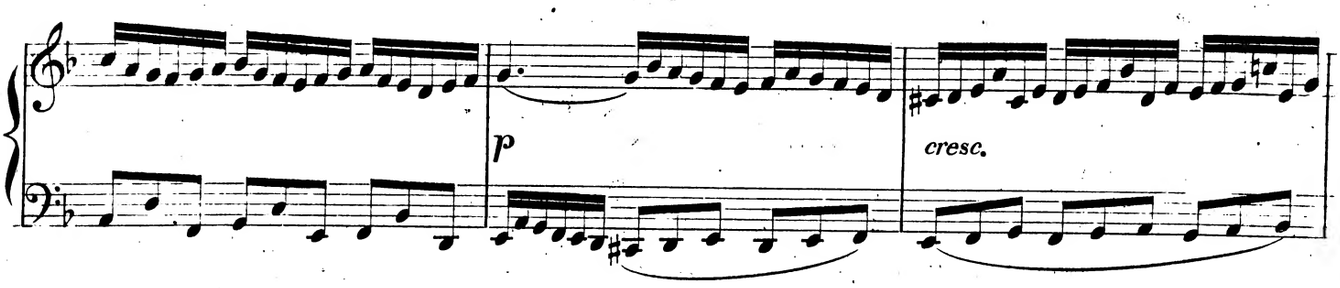

dim.
p
cresc.
f
mf
cresc.
f
p
cresc.
f p
cresc.
f

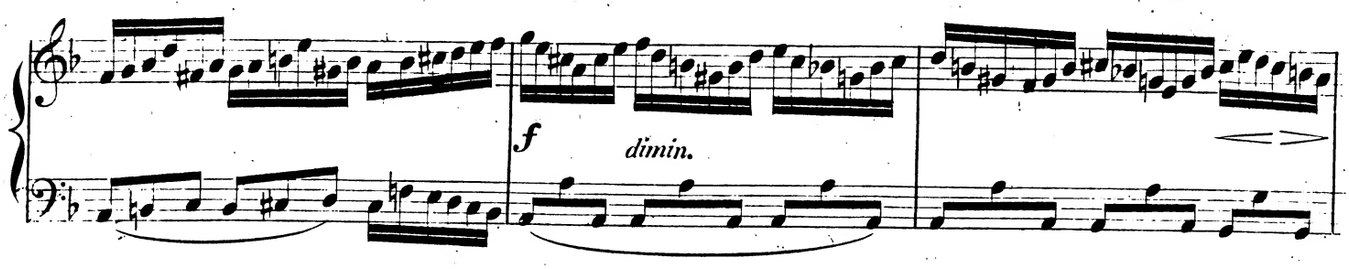

ff
mf
cresc.
dim.
p
cresc.
p
cresc.
f
p

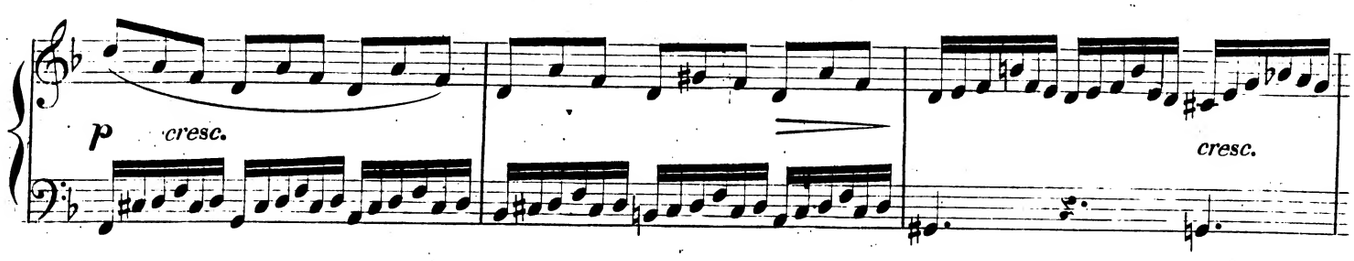

cresc.
f
mf
p
cresc.
tr
mf
mf
f
dim.
cresc.

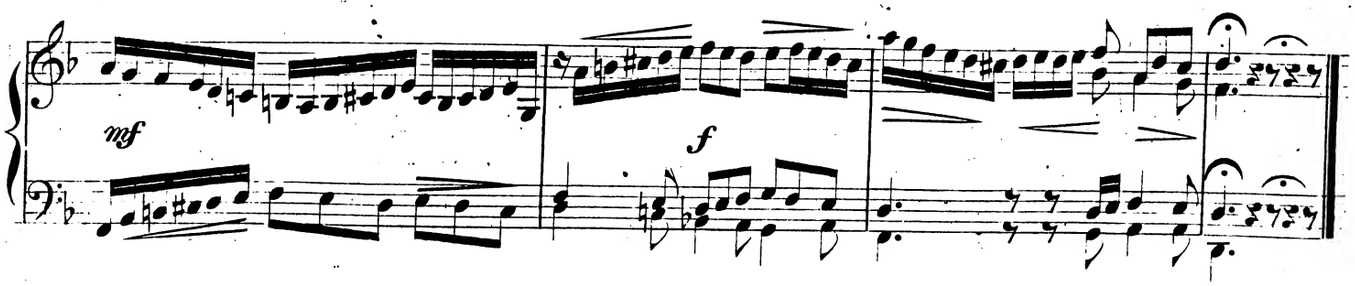

f
p
cresc.
f
dim.
p


cresc.
f
dim.


p
cresc.


f
dimin.

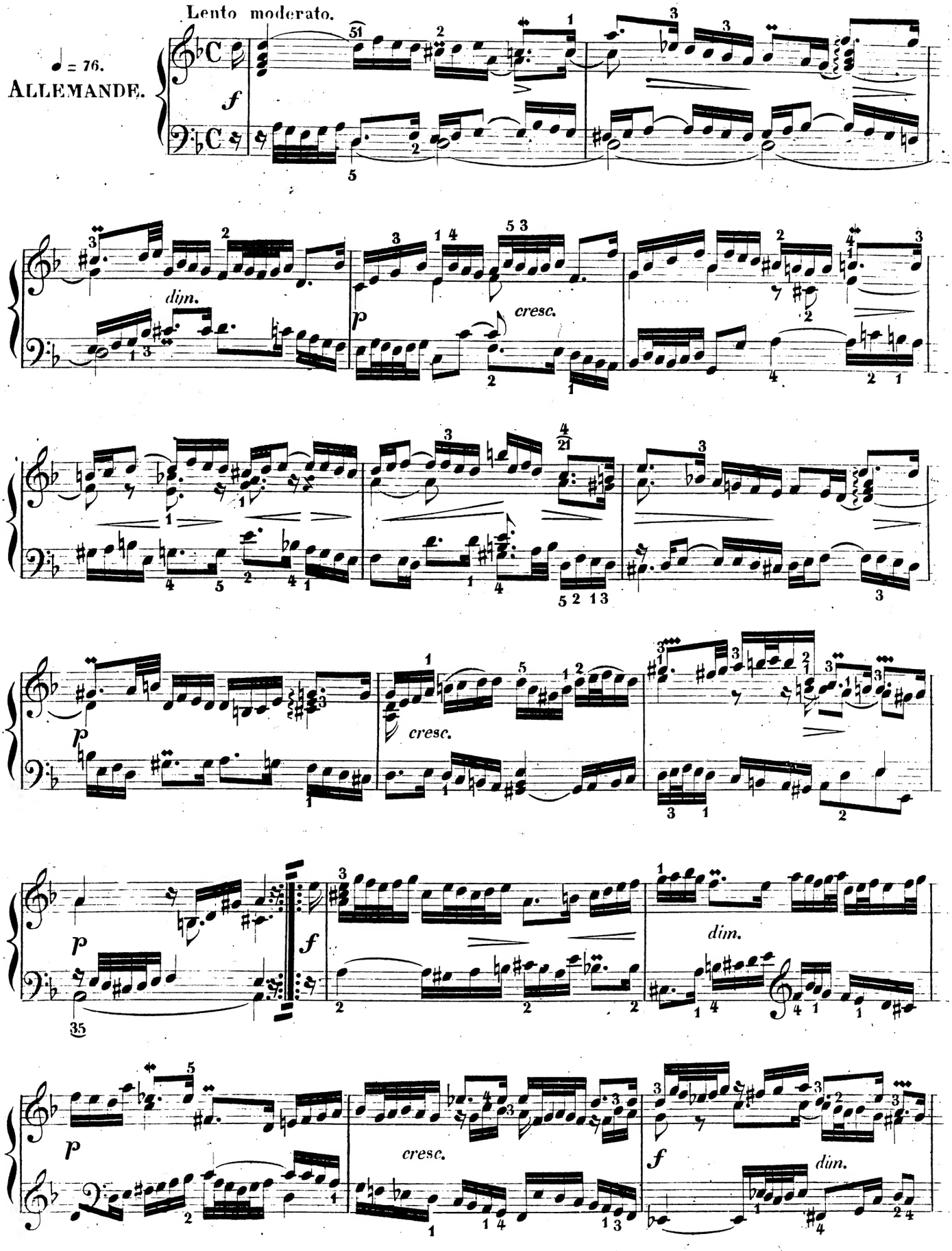

p
cresc.
cresc.

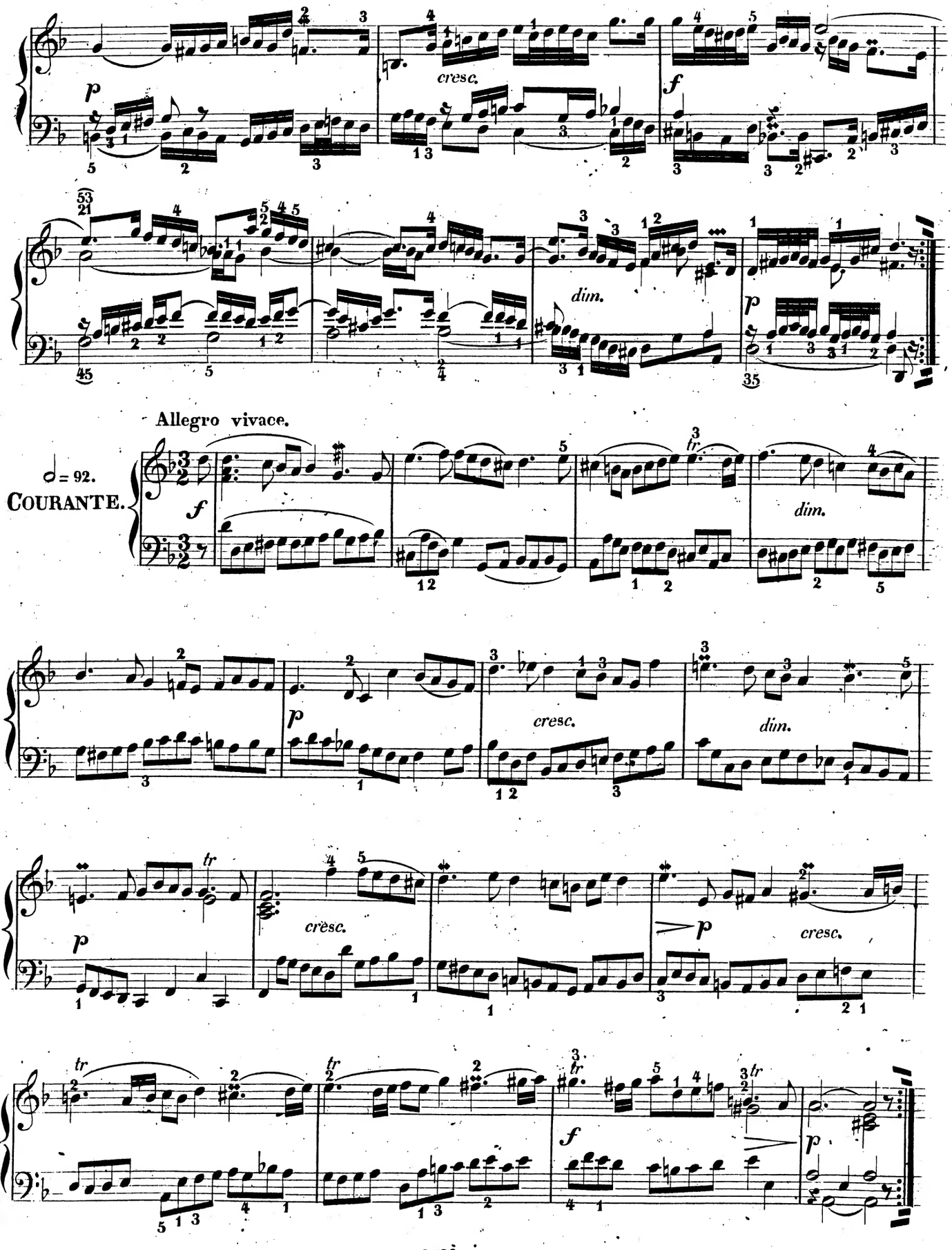

mf
f

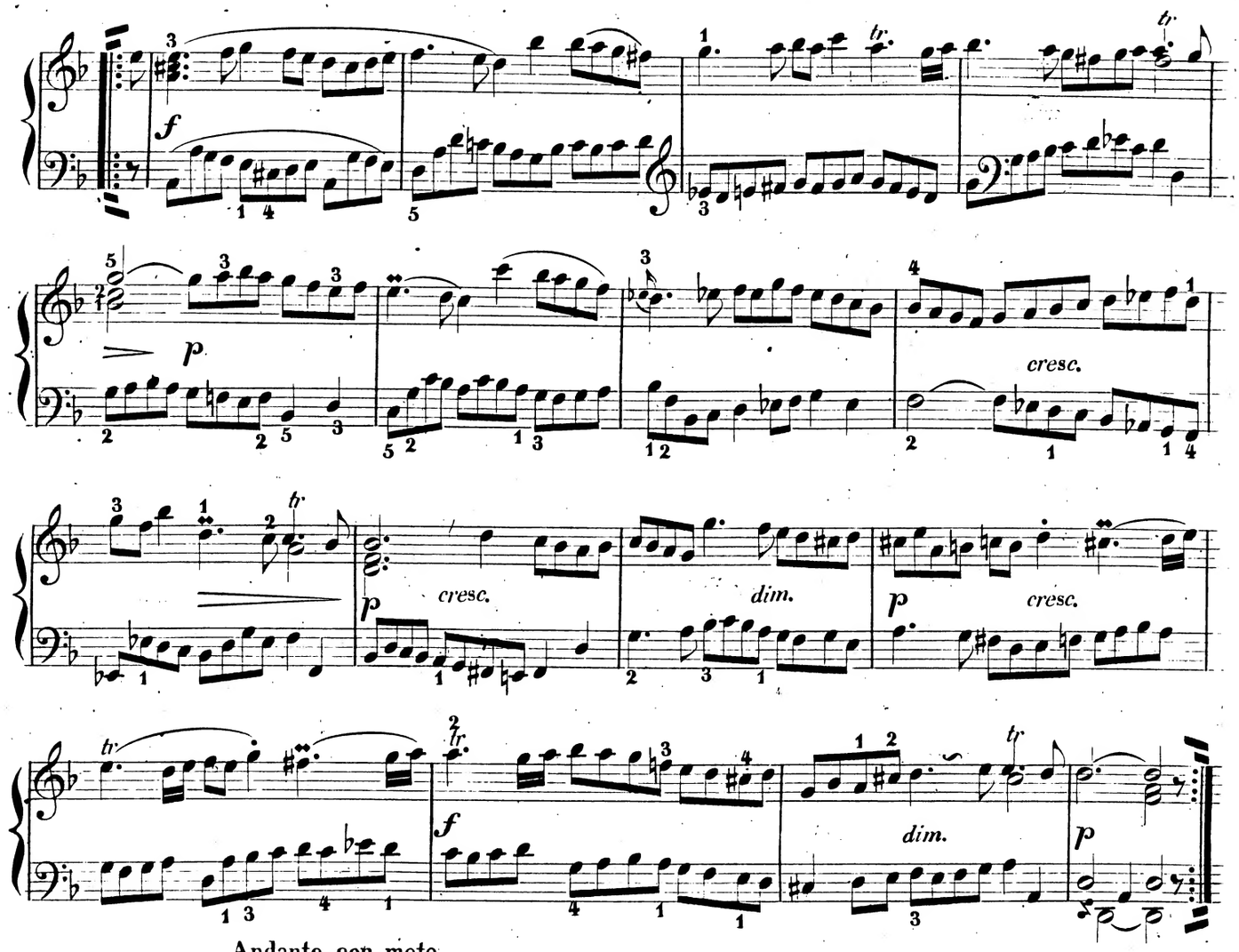
Lento moderato.

♩ = 76.

ALLEMANDE.



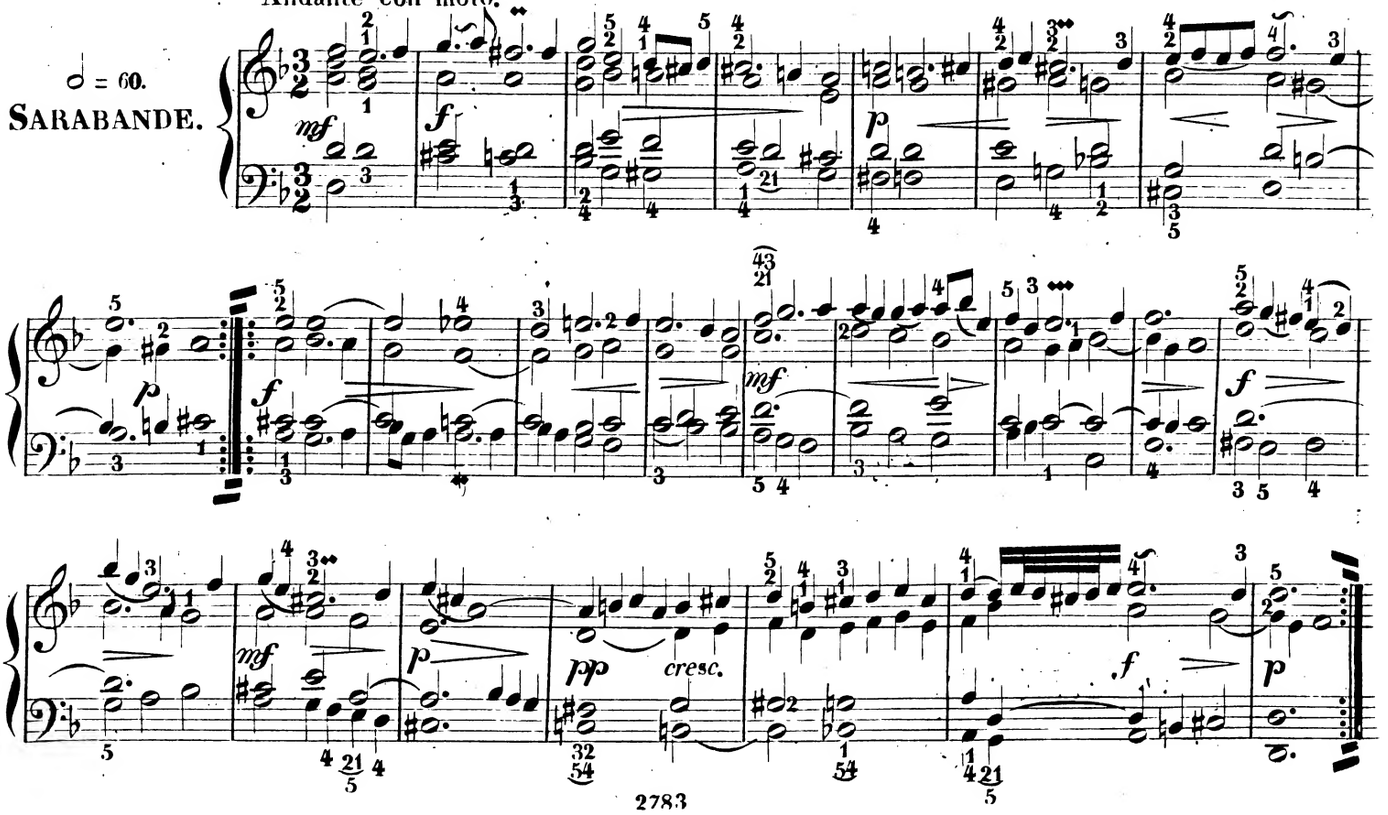

cresc.
dim.
Allegro vivace.
♩= 92.
COURANTE.
cresc.
dim.
crèsc.
cresc.

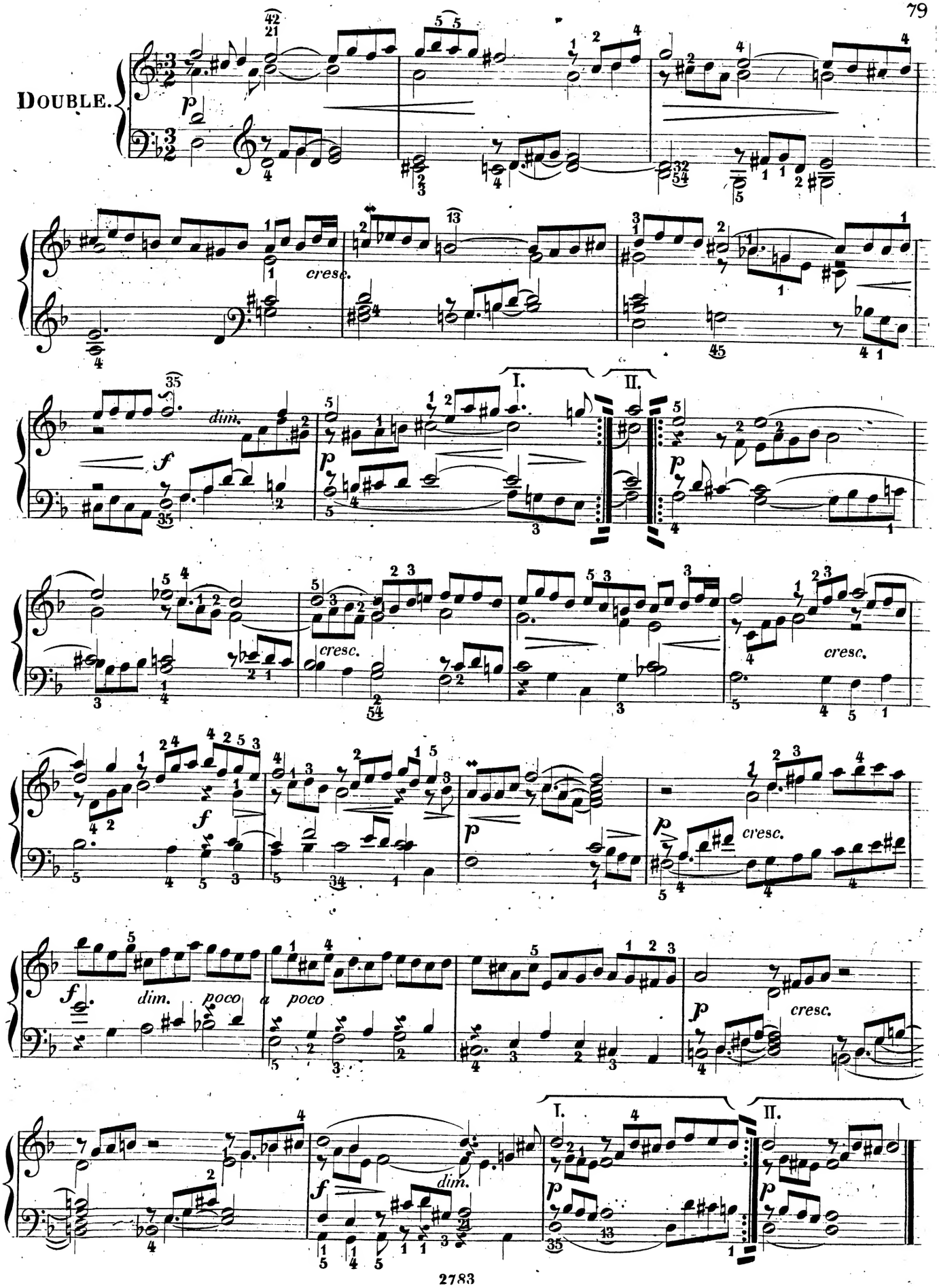


Andante con moto.

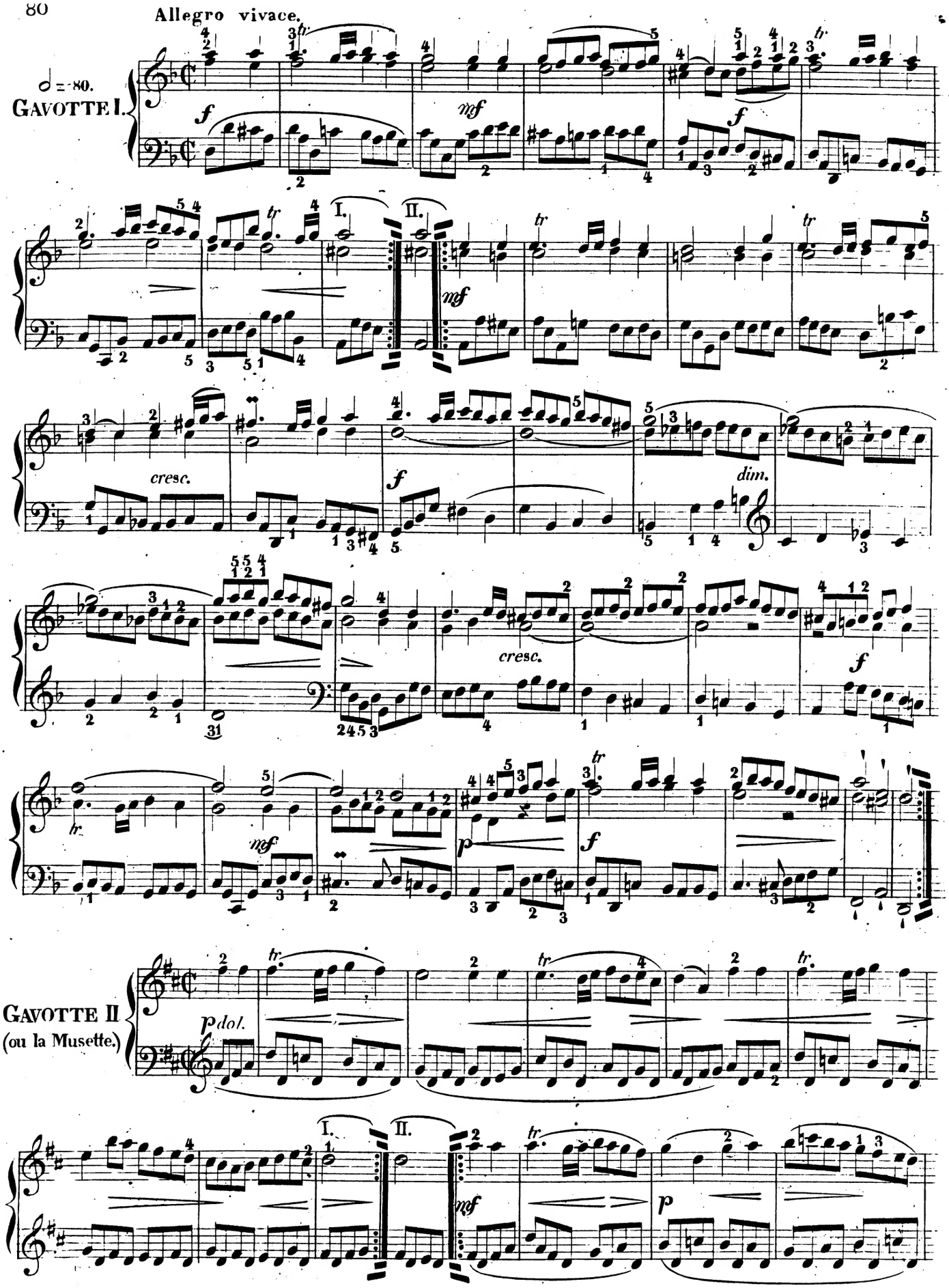
♩ = 60.

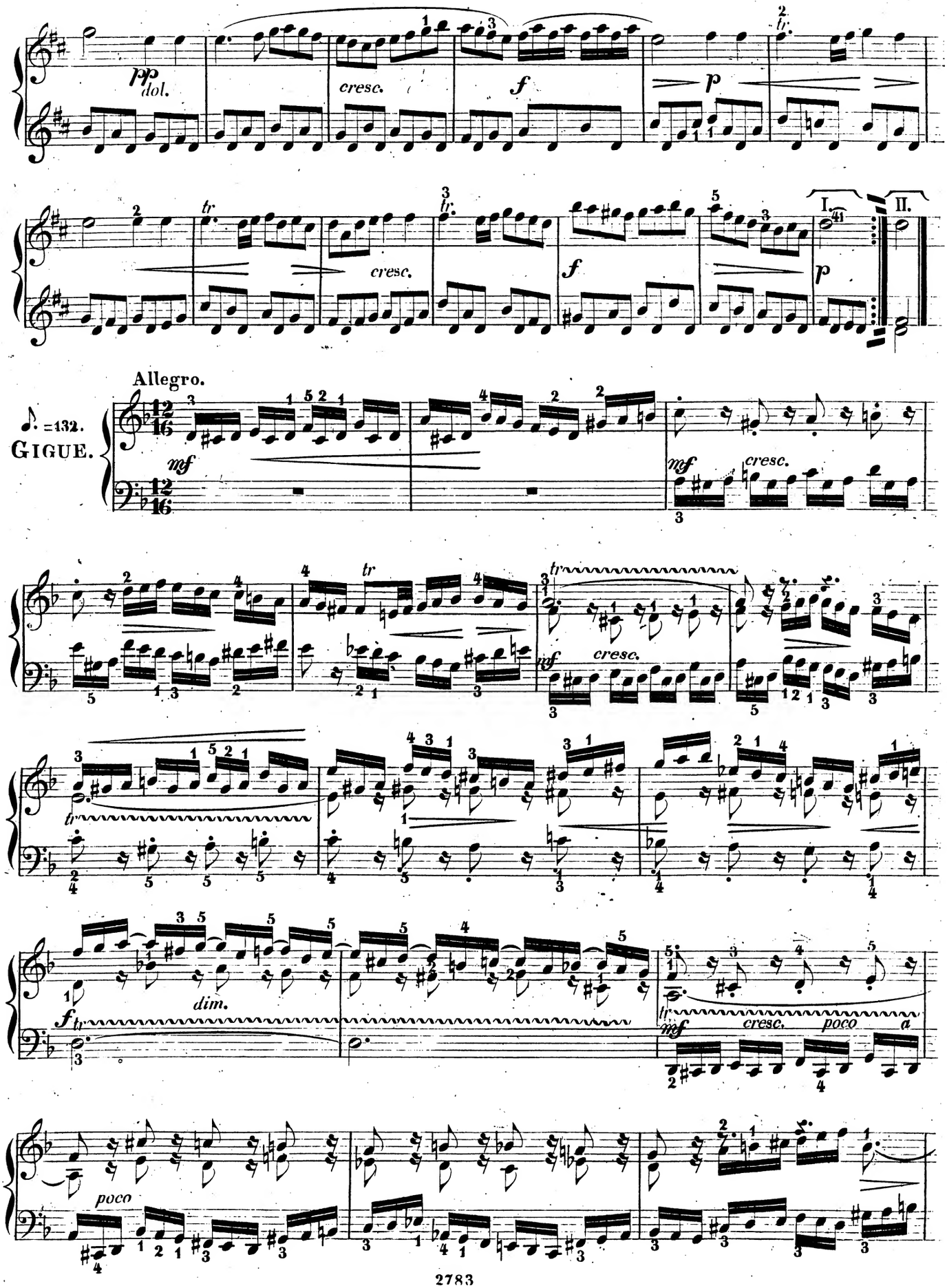
SARABANDE.

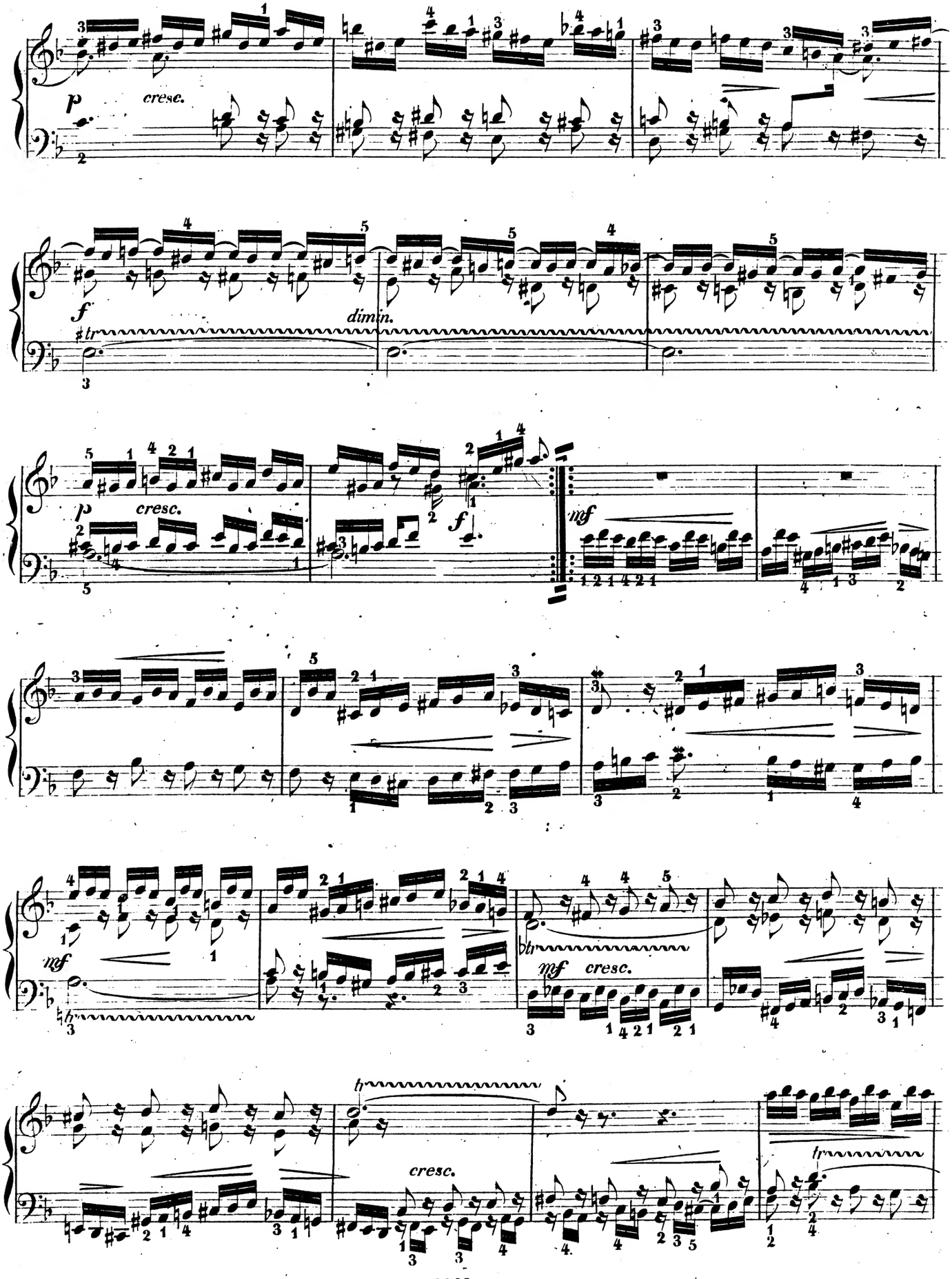


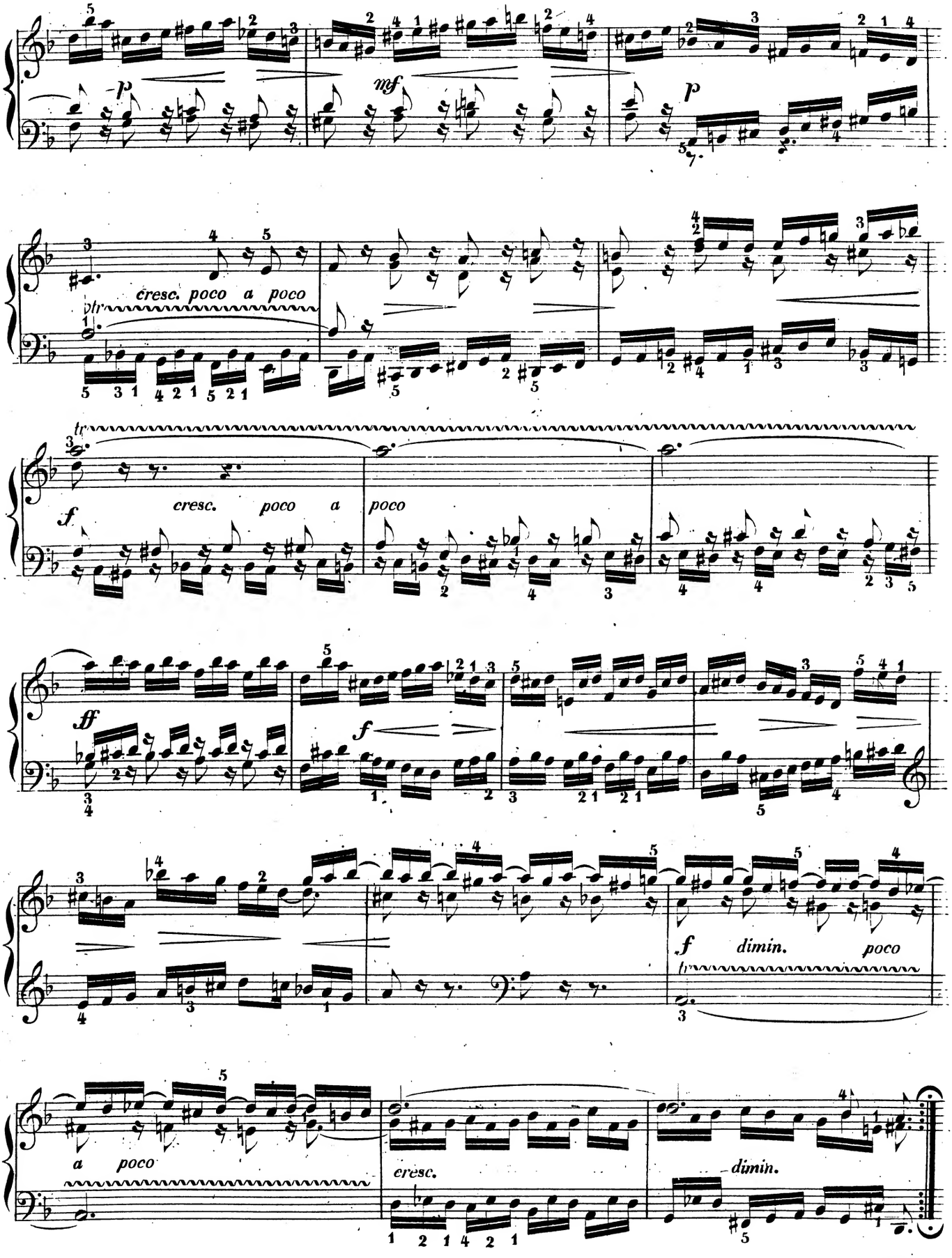

DOUBLE.
cresc.
dim.
I.
II.
cresc.
cresc.
cresc.
dim. poco a poco
cresc.
dim.

Allegro vivace.




pp dol.
cresc.
f
p
tr
I.
II.
Allegro.
♪. =132.
GIGUE.
mf
cresc.
dim.
poco
a


p
cresc.
f
dimin.
p
cresc.
f
mf
mf
cresc.
tr
cresc.
tr


p
mf
p
cresc. poco a poco
tr
f
cresc. poco a poco
ff
f
f dimin. poco
a poco
cresc.
dimin.

FINE.